

Zaner-Bloser Method Writing

BASED UPON ARM MOVEMENT

MANUAL 96

INSPIRING TO TEACH
INTERESTING TO LEARN

EASY TO WRITE
RESTFUL TO READ

THE ZANER-BLOSER COMPANY

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Good writing is more than an
accomplishment; it is a modern
need, and often the passport to
a better position. —*Zaner.*

INTRODUCTION

Good writing is plain in form and rapid in execution. Slow writing is of but little value, and illegible writing is waste of effort. No one has a moral right to write illegibly, because it means waste of time and effort, not only to the writer but to the reader.

Good writing is acquired; not inherited. Intelligent effort rather than talent is necessary to learn it. All who can observe, think, and compare can acquire it.

Writing is the most difficult of the universal arts. It is the most skillful because it is the smallest and swiftest art taught in our schools. Large writing or slow writing can be acquired in a short time; but mastery of small, swift writing requires time and perseverance.

You can therefore learn to write well by learning to see clearly and by training your muscles to act in a quick and orderly manner. It will not take long if you practice intelligently and write your best at all times.

If you will follow intelligently the instructions and practice faithfully the copies in this Manual, you are sure of a good handwriting. A good handwriting will help a boy or a girl seeking profitable employment because it is in demand.

Thousands have learned to write well by following the copies and instructions given, and so can you if you are willing to think good writing and to do some vigorous work in practicing.

ESSENTIALS FOR SUCCESS.

In every line of human endeavor there are certain things that are necessary for success, and these are usually called **Essentials**. In learning to write, certain essentials must be observed; for, by so doing, much time and effort will be saved and the achievement will be greater.

Good materials are necessary for correct learning and good writing. Poor materials are dear at any price, as they retard improvement.

Pens, holder, paper, inks should be selected with care.

A good text is as essential in writing as in any other subject. A good text **shows** and **tells** how to learn to write well. It contains skillfully written copies, carefully graded and logically arranged exercises, letters and words, sentences, and explicit instructions.

A good writing position is one that is conducive to health and to efficiency. The body should be erect, and the hand should be held in such a position as to conform to the laws of nature, and at the same time perform the art of writing without too much effort.

Good, plain, rapid forms are necessary for study and for imitation in order to learn to write legibly and gracefully.

A free movement of the arm is essential to good writing, and it should therefore be acquired. The movement exercises, letters, words and sentences are arranged in this Manual to aid in mastering a free, graceful movement.

POSITION.

A healthful position is very important. The habit of sitting healthfully can be acquired while learning to write, and this in itself is worth much. Study the illustrations and heed the instructions herewith; then health and good writing may both be yours.

The Position of the Body.

The body should be erect, the shoulders square, and the back straight at the waist. The body should incline forward rather than backward, and should face the desk squarely.

The feet should be kept flat on the floor and slightly separated.

Relax the body during study periods, when not writing, or doing other manual work, by leaning back, throwing the feet forward and straightening the legs.

The Position of the Arms.

The arms should be kept well out from the sides of the body. See Illustration One. The elbows should be near the corners of the desk, and extend just off the edge. Of course the exact location of the elbows will be modified by the size of the pupil and height of the desk. See Illustration One.

The clothing of the arms should be loose so the arm may act freely within the sleeve. No one can write freely with a tight sleeve. The full weight of the arm should rest upon the muscle in front of the elbow.

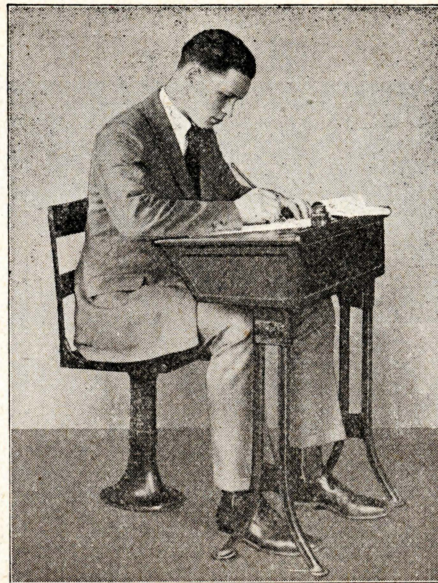


Illustration One.

Illustration Two.



The Position of the Hand and Pen.

The hand should be held about half open, as shown in Illustrations Two and Three. The fingers should all curve somewhat, and should be kept close together. It is not a good thing to separate the fingers.

The hand should glide upon the little finger or upon the nails of the third and little fingers. It may glide upon the nails or upon the first joint of the little finger. See Illustrations Three and Four.

The side of the hand or wrist should not touch the paper. Keep the hand from falling over on the side if you want to write easily. See Illustrations Two and Three.

The holder should be held at an angle of about forty-five degrees. It should point toward the shoulder. Pointing it over the shoulder causes it to slope at about the right

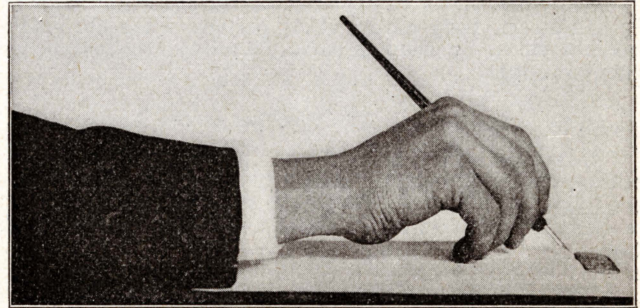
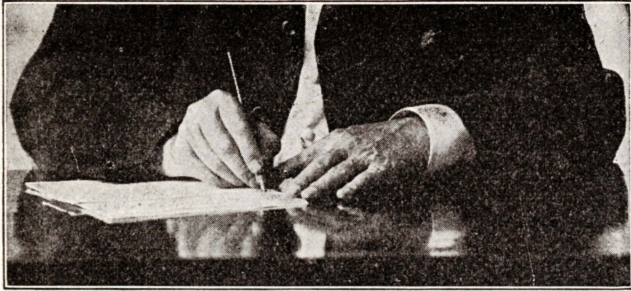


Illustration Three.

Illustration Four.

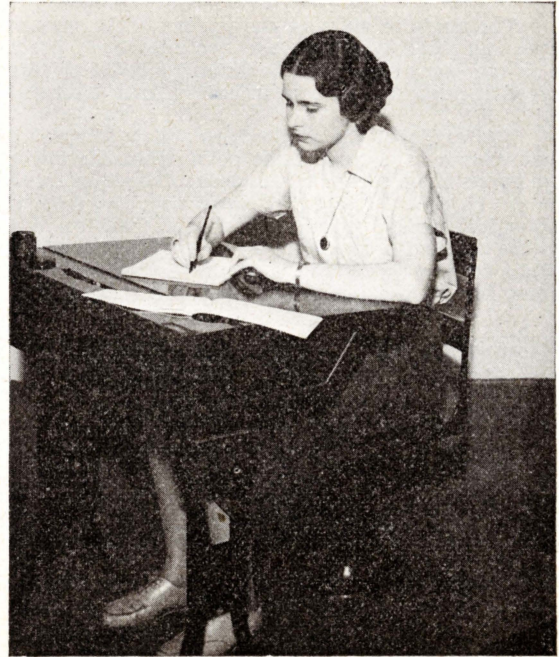


angle, and at the same time prevents the hand from falling over on the side. See Illustrations Two, Three and Four.

Gripping the penholder tightly must be avoided. The muscles should be tensioned only enough to hold, propel, and control the pen with ease.

The holder should be held between the thumb and the first and the second fingers. The first finger only should be on top of the holder and the holder should cross the second finger near the root of the nail. The thumb should be opposite the first joint of the first finger.

Illustration Five.



THE ANGLE OF THE PAPER.

The angle or slant of the paper affects very much the style and slant of writing and the manner of producing it. It is therefore important to form the habit of turning the paper at such an angle as to secure form with movement.

The angle of the paper best suited to most pupils is that wherein the ruled lines point from the lower left to the upper right corner of the desk. The lines on the paper should be parallel to a line drawn on the desk from the lower left to the upper right corner. Such a line drawn on the desk with oiled crayon (crayola) makes it easy for pupils to know exactly the angle to turn the paper at all times for all written work. See Illustration 6.

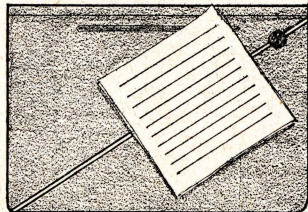


Illustration 6, showing diagonal desk line and correct angle of paper.

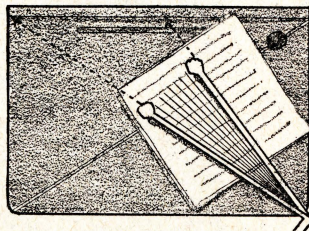


Illustration 7, showing angle, direction, and swing or radius of forearm.

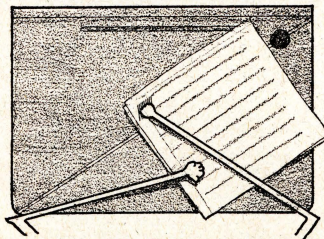


Illustration 8, showing location of paper when writing in upper left corner.

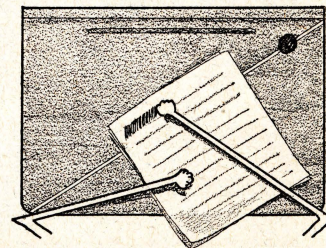


Illustration 9, showing location of paper when writing in upper right corner.

The Placing of the Paper.

The paper should be placed where the hand can do the best writing, and should be shifted with the left hand.

When writing on the upper left quarter of the paper it should be pushed to the right and pulled back toward the elbow. See Illustration 8. When writing in the upper right quarter, the paper should be shifted leftward. See Illustration 9. When writing in the lower half, the paper needs to be shoved upward on the desk, and shifted toward the right when writing on the left side and toward the left when writing on the right side. See Illustrations 10 and 11.

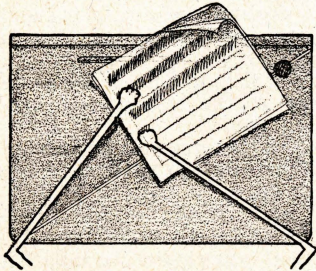


Illustration 10, showing location of paper when writing in lower left corner.

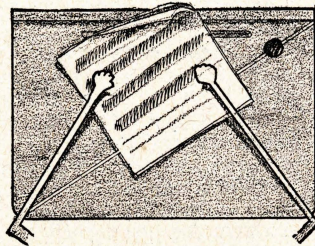


Illustration 11, showing location of paper when writing in lower right corner.

The Shifting of the Paper and Left Hand.

As a rule, write halfway across the page and then pull the paper to the left. Then complete the line and push the paper to the right ready to start on a new line at the left side of the page. When about one-fourth across the page shift the elbow slightly and go as far as the center of the page, when the paper, instead of the elbow, should be shifted.

As a rule, hold the paper near the bottom with the left hand when writing on the upper half of the page, and hold it near the top when writing on the lower half of the page. See Illustrations 8 and 10.

STUDY AND PRACTICE

Two things are essential to success in learning to write. The first is **study** and the second is **practice**.

Study is necessary to learn the form of letters, to decide upon the method of their production, to detect mistakes, and to dictate the remedy.

Systematic practice is imperative if one wishes to produce the form that study has evolved. Practice trains the muscles to obey the dictates of the brain. As in all other worthwhile things, proficiency is gained only through practice.

Studied practice tends toward perfection. Remember, not study alone nor practice alone, but the two combined are essential to success.

THE ARM MOVEMENT—WHAT IT IS.

The Arm Movement is just what its name implies: the use of the arm instead of the fingers to propel the pen in writing. The fingers are too short to propel the pen far, rapidly and easily. Their true function is to hold the pen while the arm propels it.

The muscles of the arm are strong and capable of doing a great deal with but little sense of exhaustion. Arm movement makes writing easy and enduring.

The muscles that move the fingers form the fleshy part of the forearm in front of the elbow. The muscles that move the forearm like a hinge at the elbow are located between the elbow and shoulder. The muscles that move the upper arm are located about the shoulder.

These comprise the writing machine. Your progress and success depend upon the proper adjustment and use of this machinery through development of arm movement.

How to Acquire the Arm Movement.

(a) Drop the right hand half open down at the side of the seat and swing it back and forth in the easiest manner.

(b) Now lift it and place it upon the desk, allowing the hand to remain half closed.

(c) With the left hand place the pen in the right hand which should be elevated slightly upon the third and the fourth fingers so that the wrist is off the desk.

(d) Now push and pull the arm back and forth in the sleeve without letting the sleeve slip on the desk.

The little finger serves as a free, gliding rest for the hand and the muscle and skin in front of the elbow serve as a movable rest for the arm. See Illustration Three.

This is arm movement as distinguished from and opposed to finger movement. It serves as a basis for all good, free writing.

The fingers must not grip the pen tightly. The hand must not fall over on the right side. The hand must glide on the little finger and the one next to it, and the arm must act freely on the muscles near the elbow.

MUSCULAR ADJUSTMENT.

When the body or any part of it is in repose, the muscles are relaxed. That is, they are quiet and inactive and unable to move until acted upon by the brain through nerves.

When the body or any part of it is in action, the muscles are tightened to correspond to the resistance necessary in performing the required task.

It is just as foolish to tension the muscles greatly to move a small object as it is to attempt to move a heavy one without tensioning them at all.

Writing being a small art, and the pen being a small implement, the muscles should not be tensioned tightly. To grip the pen tightly means that you cramp the muscles and thus prevent freedom and ease of action.

Therefore learn to hold the pen gently rather than to pinch it with a vise-like grip, and the muscles will act much more easily and gracefully.

GENERAL WRITING.

It is not enough to try to do good writing during the writing period only, but all writing should be done with the greatest possible care.

To write with care fifteen minutes each day, and with haste and carelessness the remaining periods, will not result in good writing. Therefore do all the work with freedom, and with the arm rather than with the fingers.

A SPECIMEN OF YOUR WRITING.

When beginning to practice from this book write: **"This is a specimen of my penmanship before beginning to practice Zaner and Bloser Method Writing."** Date it, sign your name and address, and keep it for future reference to see how much improvement you make.

HOW TO ARRANGE PRACTICE.

Many copies are arranged one-fourth, one-third, or one-half way across page for convenience of printing. As a rule they should not be practiced as arranged, but each copy should be repeated across the page on a line by itself; not two, three, or four copies on one line as in the copy.

RATE OF SPEED IN SUCCESSFUL WRITING.

The right speed is as necessary in writing as in the operation of machines or in the performance of other skillful arts. It is important, therefore, to secure the right rate of speed as well as the right kind of motion.

Letters drawn with slow, restricted movement may be considered good in form but such work is too slow to be of commercial value.

On the other hand, if reckless arm movement is used with too great speed to allow good control, the writing will be irregular, illegible and of little value.

There is a happy medium—a golden mean—between these two extremes at which we should aim in our practice.

You should practice freely at all times; never in a slow, cramped manner, nor in a reckless, careless manner.

Fifteen to twenty words a minute is a good rate of speed to practice, because it is not so fast but that one can observe, criticise and direct the pen at the same time. And it is fast enough to secure the right movement, the right touch of the pen to the paper, and graceful forms.

Remember that time spent in drawing script forms is lost, because it never develops power to write freely and practically.

HOW LONG BEFORE ARM MOVEMENT CAN BE USED IN ALL WRITTEN WORK?

That depends more upon your determination than upon anything else. A few can do it within a week after securing a good position and a free action at the elbow. Many can do it within three months. All can do it within six months, if instructions are followed.

The longer you use the finger movement the harder it is to change. The earlier you begin to use arm movement in all written work the sooner your writing will begin to improve. For the more you use arm movement the easier and the more graceful it becomes.

The written Spelling lesson is the best time to begin to **apply** the arm movement after having begun the formal drill in the Writing lesson.

When attempting the arm movement for the first time, your writing may be merely legible, but soon the lines will begin to show smoothness and some grace; then the forms will show less irregularity; after which they will begin to appear more graceful and symmetrical. After this there is more fun than discouragement; more inspiration than perspiration; more success than failure.

Are you going to stay with it and succeed, or let the hand fall over on one side and fail? If you have read and practiced thus far, we feel sure you will not now abandon a good thing, but go on to success in writing.

MAKE SURE WORK OF IT.

The maxim "Be sure you're right, then go ahead" was never more aptly applied than to the process of learning to write. And it never meant more to anyone than to a pupil who has read and practiced the foregoing concerning position and movement, and is about to take up pen and ink to practice upon the exercises.

Are you sure you know what a good position is?

Are you certain you understand the arm movement?

Can you hold the pen properly any considerable time without letting the hand fall over on the side?

Can you push and pull and revolve the arm freely and easily upon the muscles without letting the sleeve slip upon the desk?

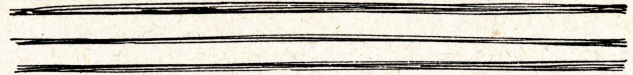
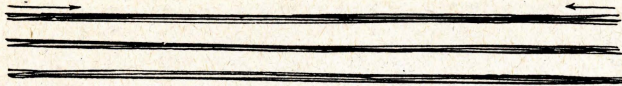
If you can answer these questions with a decided "yes" then go ahead. If you cannot so answer them, then turn back and re-read carefully the instructions about Position, Movement, and Muscular Adjustment.

There is no need of going ahead until you can do so properly. You cannot make the exercises correctly until you have a good position and unless you can move the arm freely upon the muscles.

To proceed further before you have adjusted the machinery (the pen, hand, and arm), will but make the work doubly discouraging. Master one thing at a time.

Once more: "Be sure you're right, then go ahead."

LESSON 1



This exercise is one of the easiest to make with arm movement. It is, therefore, a good one with which to begin; it will develop confidence in arm movement. The arm should work like a hinge at the elbow. Wrist or finger action should be avoided. The pen should slide freely and firmly, yet lightly halfway across the page and back again. If you learn to rely on arm movement in making

this exercise you will have made a good beginning and be ready for a more difficult one. Strive for uniformity in spacing and for neatness. When neatly made and well arranged a page of this exercise presents a good effect. Be satisfied with nothing less. Keep penholder pointing toward the right shoulder and keep the body in a good position.

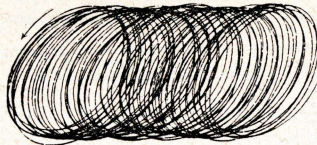
LESSON 2



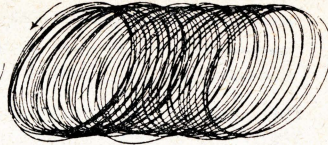
The figures under the exercise indicate the number of down strokes in the section. Use push-and-pull arm movement, avoiding finger or wrist action. Not less than 150 down strokes a minute should be made. The speed can be increased until it reaches 200 down strokes a minute. Endeavor to secure uniform slant, height and spacing. Persistent effort is necessary. Arm Movement, like most good things, is not acquired without perseverance, but it

is sure to yield to painstaking, intelligent practice, and arm movement is the secret to good penmanship. These exercises are given to aid you to gain control of the arm muscles so that you can eventually write well and easily. Each exercise may be practiced halfway across the page as shown in the copy, or each may extend entirely across the page on a line by itself.

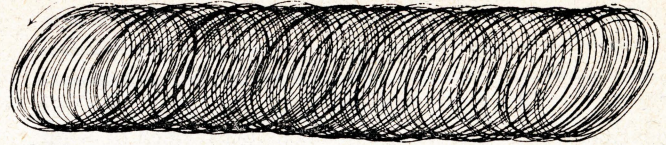
LESSON 3



100



100



200

Start direct oval exercise at the top. See how arrows point.

Curve both sides of oval equally. End each exercise with an oval, not with a circle. We call them "ovals" although technically they are slanting ellipses.

Sit squarely. Let full weight of arm rest on muscle in front of elbow. See that hand glides on nails of the last two fingers. Keep side of hand off the paper. Push, pull and revolve arm freely on muscle within sleeve, without sliding it on the desk.

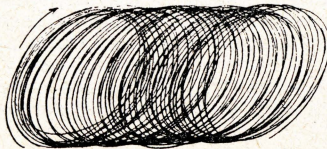
The exercises should be practiced at the rate of two hundred down strokes a minute. Practice but one exercise

at a lesson, continuing it across the page. Each exercise should contain four hundred down strokes when made continuously across the page. Shift paper two or three times.

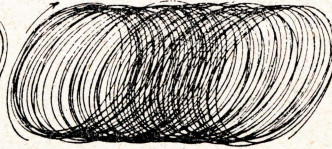
Keep hand in position and practice exercise with dry pen until you are sure you can make it without sliding elbow or working fingers.

Count as follows: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, 5, 6, 7, 8, 9, 20, 1, 2, 3, 4, 5, 6, 7, 8, 9, 30, etc., up to one hundred, and then repeat. Do not pause after 10, 20, 30, 40, 50, etc., but continue on regularly and rhythmically. Count by the watch until you are sure of the time.

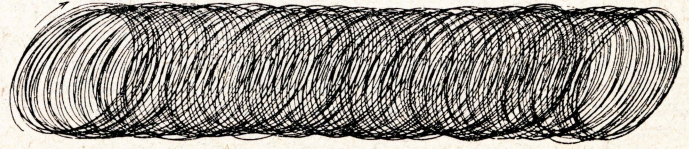
LESSON 4



100



100



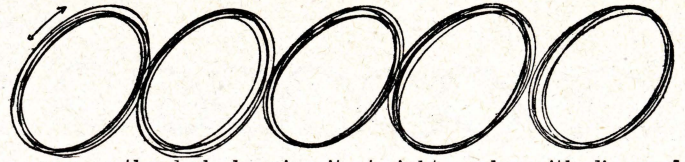
200

LESSON 5



Retrace each oval six times. Curve the down strokes as much as the up strokes, and make the top as rounding as the bottom. These are the essentials of form, and should not be overlooked. Remember that every exercise should have some specific form, and that the hand should be trained to reproduce it at will. Make all ovals the same size.

See that elbows are near corners of desk, and holder pointing toward shoulder. Sit erect and push paper from



you on the desk, keeping it at right angles with diagonal line across desk.

If you cannot make exercises two full spaces high without using fingers or sliding sleeve on desk, loosen the sleeve. Persevere until you can make it two spaces high with ease. Do not grip the holder tightly. Relax muscles at elbow. See how easily you can move the arm. Practice a line of one of the above oval exercises before taking up the regular lesson.

LESSON 6



Keep the fingers from acting and see that the motion comes from the elbow. Aim at ease in execution. See how neatly you can do the work, and make up strokes as heavy as down strokes.

Each size requires special effort, and through effort



comes improvement. After you have mastered the large ovals, try one or two additional sizes within the larger one. This will require a still better control of movement and therefore a greater effort than is required to make but two.

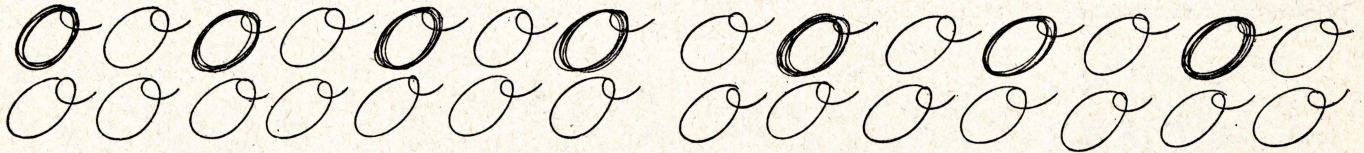
LESSON 7



Notice the similarity between the above exercise and the letter below. It includes the whole of the letter, with the exception of the small finishing loop at the top. It therefore pays to learn to make the exercise well.

Remember that all the letters in the oval group are similar to the O, and that when you have mastered the oval you have mastered a good portion of each letter in the group.

LESSON 8

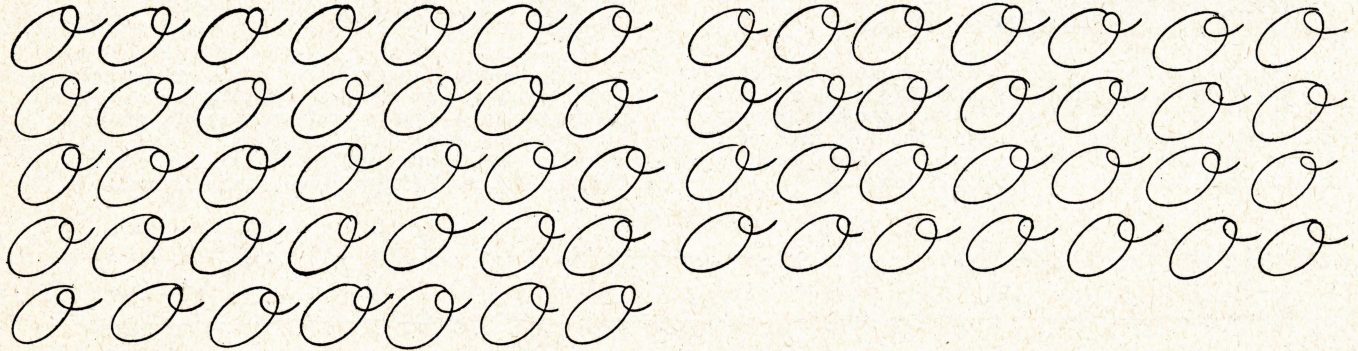


The O is composed of a slanting oval, two-thirds as wide as high, finished with an upward curve. Both sides should be curved equally, and the top should be as rounding as the bottom. The finishing loop should be small. Count: 1, 2; 1, 2; etc., at the rate of 60 a minute for the O.

Begin and finish the O with the pen in motion; that is, start the motion before the pen touches the paper and lift the pen from the paper while it is yet in motion. Start the letter leftward and let the motion continue from letter to letter, instead of stopping as soon as each letter is completed.

LESSON 9

ONE MINUTE'S PRACTICE

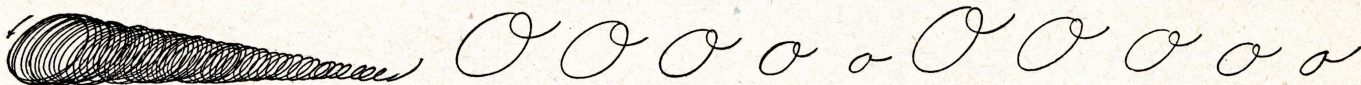


Can you make 60 good, legible O's a minute? Don't be satisfied until you can. Notice that they are in groups of 7. This number can be made without shifting the paper or the arm. The exercises on the preceding page are good ones to increase speed. Review them when necessary.

It is desirable to make each motion count and omit all unnecessary motions.

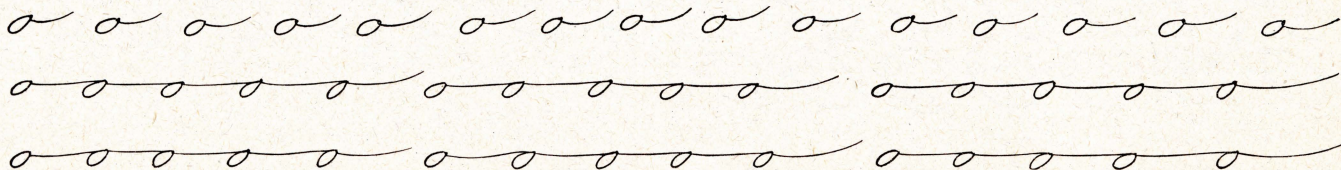
Endeavor to curve the up stroke as much as the down stroke and strive for uniformity in size, slant and spacing. Keep the small finishing loop at the top as uniform in size as possible.

LESSON 10 AND 11



This oval exercise begins at the same height as the capital O, decreasing gradually until it ends the size of the small o. It is valuable, because it trains the arm to control size and prepares you for making the five sizes of the letter that follow it. Making letters various sizes is a great aid in securing control of movement.

This is but a suggestion of what can be practiced to good advantage on many of the letters or exercises. A good penman is able to write very small, small, medium, large, or very large, as he may wish. A drill on all of the different sizes helps greatly to master the medium size—the size that most students will eventually use.



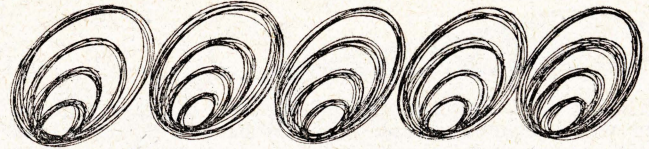
The small o requires a fine control of the oval motion. The letters are but pictures of motion. Good control of motion will produce good forms.

The joining of small o's makes a good exercise to strengthen the lateral movement, something very necessary in producing free, firm, flowing writing. Make the letters as rounding at the top as at the bottom.

LESSON 12



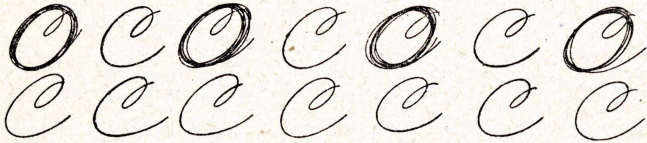
Here we have five different sizes of the oval in one exercise. It is a helpful one in gaining control of movement. Make the smallest oval first. Begin at the bottom and swing the pen around six times with a free firm motion.



Then continue until you have made the largest oval.

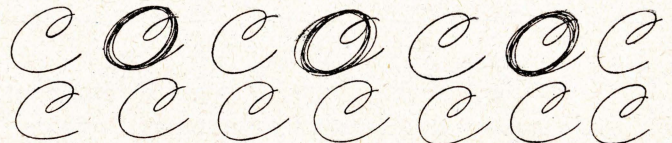
Compare your work with the copy. See wherein you fail. Then do your best to correct your errors. That is the way to learn.

LESSON 13



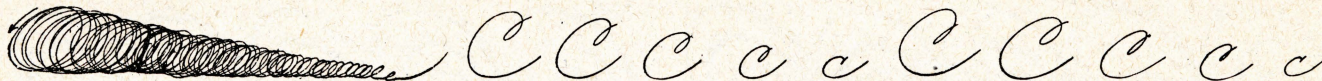
The C begins with a loop resembling the small o which merges into a large oval. Be sure to start the letter a little below the top, and to curve the down stroke well. Make the letter about two-thirds as wide as high.

Place the pen on the paper quickly and complete the



letter with an upward right curve. Count: 1, 2; 1, 2; etc., at the rate of one letter a second. Pause frequently in order to observe, to criticise, to correct, and to determine what to do in order to improve. Unless you mix brain with ink, you cannot hope to improve.

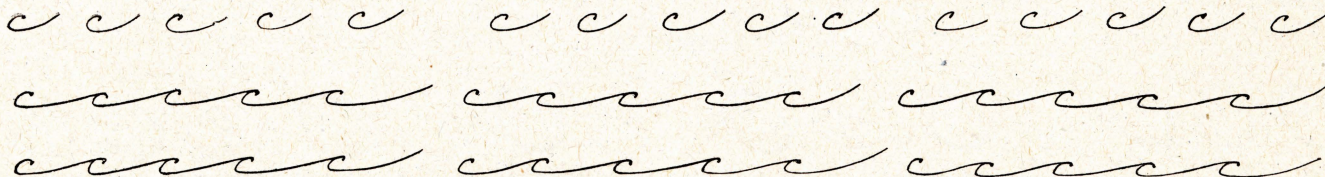
LESSON 14



By mastering the diminishing oval exercise you will be well prepared to make the five sizes of C. Then you will be prepared to make both the capital letter and the small letter, for the last one of the five is really a small c.

Keep the loop at the top small, and the back of the C rounding. Avoid making the loop at the top too large and the first stroke in the loop too nearly a straight line. In the small c the loop is omitted.

LESSON 15



The c starts with a little dot which forms a turn or hook. Place the pen firmly on the paper and make the letter rather quickly, keeping the upper turn about as wide and rounding as the lower turn. The down stroke can be curved considerably and still harmonize with the down strokes in the other letters. It is not necessary for legibility that it be made straight and it is more easily

and quickly made when curved. Make the five letters joined without raising the pen, pausing a trifle in forming the dots and retracing the hooks. Use a free, firm, graceful arm movement. Strive for strength and smoothness of line as well as for freedom and gracefulness. Count: 1, 2; 1, 2; etc. Accent 1 for each of the letters when joined.

LESSON 16

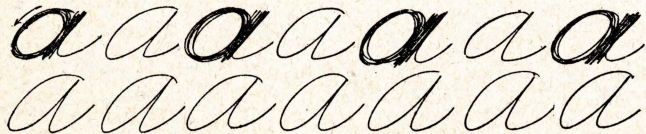


Count six for the oval and ten for the straight line, at the rate of 200 down strokes a minute. Go from the oval to the straight line quickly without lifting the pen. This will prepare you to go from one letter to another

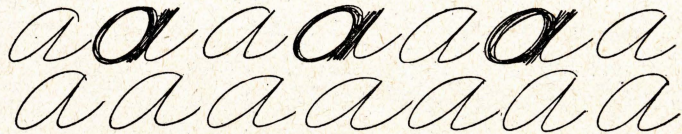


without hesitation; a very necessary thing in actual writing. Keep the fingers from acting. Use arm movement. Sit healthfully. Watch the angle of the paper. Be patient and persevering.

LESSON 17

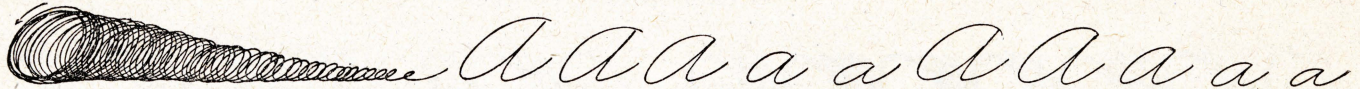


In the A tracer, count six for the oval and five for the straight line. Finish it as the letter is finished. Start the letter leftward at the top and retrace the



second part about halfway down. Never make a loop of the second and third strokes. Count for A: 1, 2; 1, 2; etc., 60 a minute.

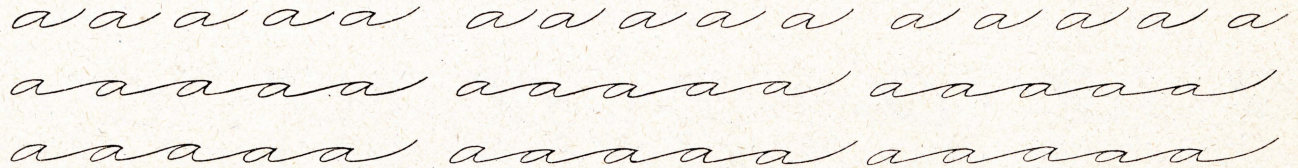
LESSON 18



The capital A is about the same in form as the small a. The first stroke should be curved more than the second, while the third stroke should be nearly straight with a turn at the bottom, finishing with a right curve. Make

60 A's a minute. Pause long enough to observe critically wherein you have failed or have succeeded and long enough to determine how to improve the next letter.

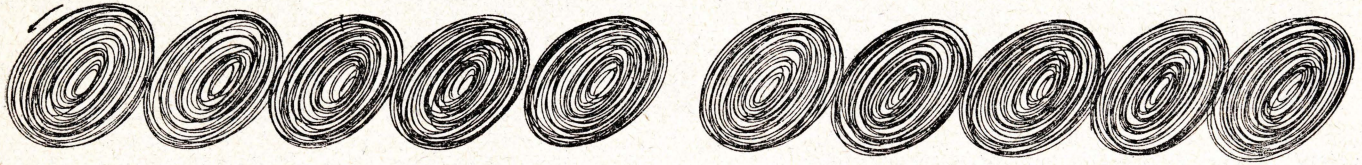
LESSON 19



Begin a with a slanting left curve. The up stroke, which is a right curve, is not curved so much as the first down stroke. The second down stroke should be nearly a straight line, finished with a turn and a right curve. Keep a good position. Count: 1, 2; 1, 2; etc.

Join the five a's without lifting the pen, but pause to retrace the form and reverse the motion. Make three groups containing five letters each on a line at the rate of seventy a's a minute.

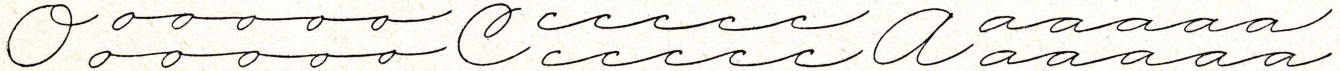
LESSON 20



Start this diminishing tracing exercise the same as you would begin any other direct oval exercise and wind it gradually to the center, endeavoring to keep the lines equally distant from each other. This is a good drill and

should be thoroughly mastered. The better it is made the less white space or blotches there will be in it. If made perfectly, the white spaces between the lines will be about equal to the lines themselves.

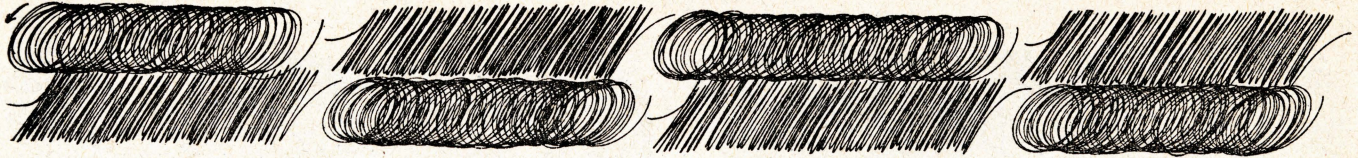
LESSON 21



Here we have a review of three capitals and three small letters arranged so that you can go quickly from one to the other. The small letters are, of course, made with a movement that is more restrained than that with

which the capitals are made. To go from one to the other is the difficult thing; that is, from the free to the restrained movement and vice versa. We must do that quickly in actual writing, hence the practice value of it here.

LESSON 22



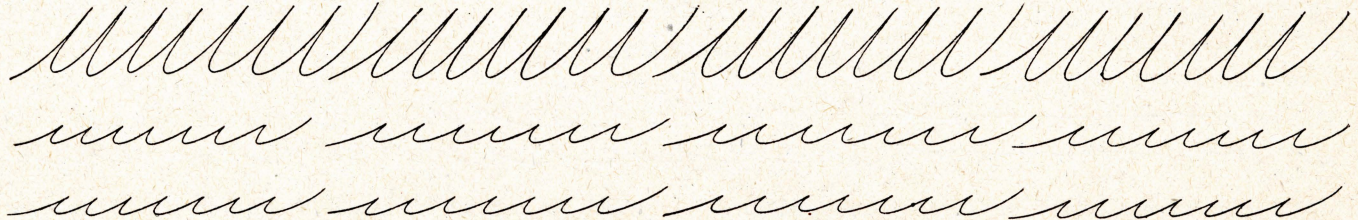
All exercises are intended to aid in making certain letters or to get a better control of movement.

The oval exercise above will help you to make the turn in the forms below and the straight line exercise will help you to make the down strokes.

Are you sure you are sitting healthfully? Is the sleeve sufficiently loose to let the arm move freely in and out of the sleeve in making these exercises?

Make two hundred down strokes a minute. Watch the spacing closely so as to secure and maintain a uniform color. There should be no blots or wide, open spaces.

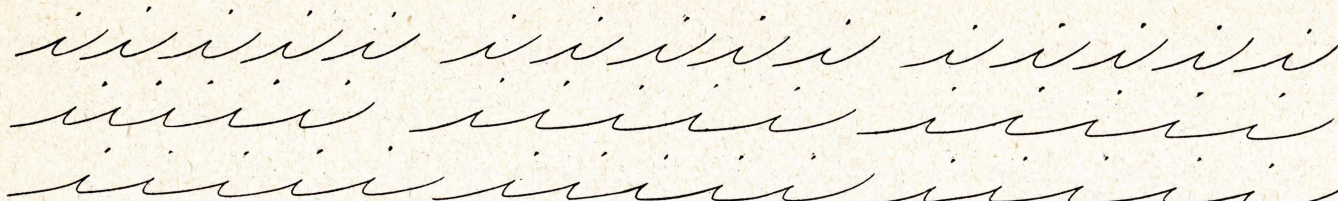
LESSON 23



In these exercises keep the down strokes fairly straight. Make an easy turn and curve the up strokes slightly. See that the little finger slips freely in making the up strokes. This turn forms the main part of a num-

ber of letters and should be mastered. Count: 1, 2, 3, 4, 5, 6, 7, 8; one for each up stroke, at the rate of three strokes a second for the small exercise.

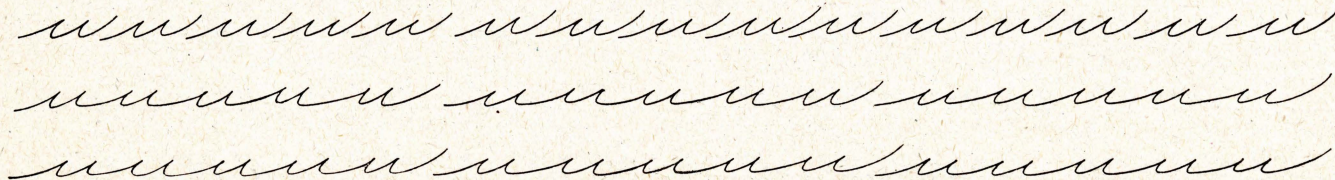
LESSON 24



If you have mastered the exercises on the preceding page you are ready to practice the *i* and the *u* successfully. The first and the last strokes are the same in curve and in slant. Place the dot just above the letter and in line with the down stroke. Do not curve the down stroke

too much or it may be mistaken for small *c*. Count: 1, 2, dot; 1, 2, dot; etc., or 1, 2, 3. Use a free, gliding motion in joining the letters. See that the little finger slides freely in making the up strokes.

LESSON 25

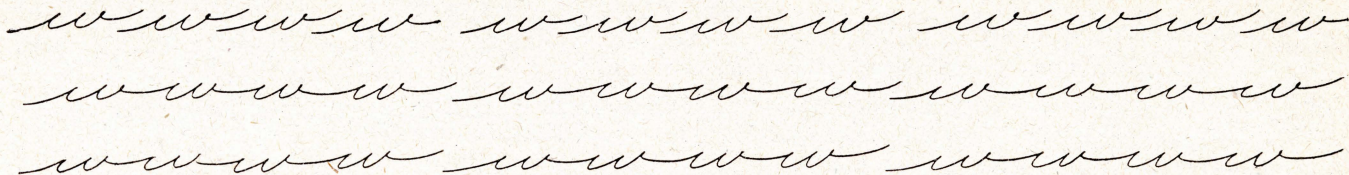


The *u* is sharp at the top and round at the base like the *i*. The two down strokes should be parallel. All up strokes should be the same in curve and direction.

See that the movement is from the elbow and that the little finger slides freely. Count: 1, 2, 3; 1, 2, 3; etc.

Make the second part the same height as the first and the last turn no more rounding than the first. Keep the spacing wide between the letters but do not widen the letter.

LESSON 26



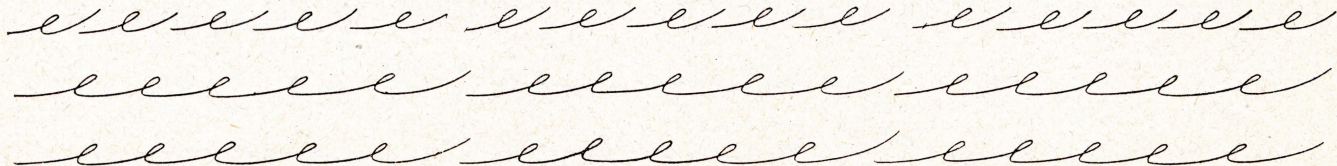
Make both parts of w the same width, then finish with a slight retrace and a curved stroke to the right.

Much of the writing of the world is illegible, not because of lack of skill, but for want of observation of turns. Make the down strokes parallel.

Use precisely the same movement as in u, with the

exception of the finish, which requires a short pause before making the curved stroke to the right. Count: 1, 2, 3, finish; 1, 2, 3, finish; etc. Let the forearm swing freely from the elbow in joining the letters. Sit erect and keep the elbows well out from the body. Guard against dropping the line too much between letters when joining.

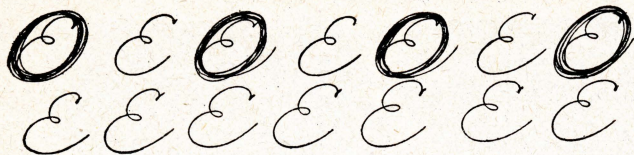
LESSON 27



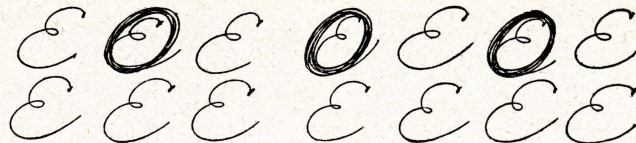
Always loop the e but never loop the i if you would write legibly. It is best to make the turn at the top rounding. Use semi-rolling motion and curve the up stroke well. The old way of endeavoring to make the down stroke straight with a short turn at the bottom re-

quires too much time. By curving the down stroke to some extent speed is greatly increased and the letter is none the less legible. Count: 1, 2; 1, 2; when made singly. In joining them, count one for each letter at the rate of 120 a minute.

LESSON 28

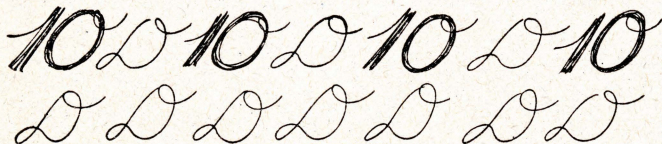


The E requires a finer control of the oval motion than the C, for the reason that it is formed of parts of two ovals of different size. Watch carefully the small loop. Place the pen firmly on the paper and start to the left with a circular motion. Form the small loop a little above

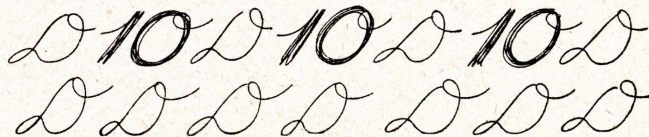


the middle of the letter and finish like C. In alternating the retraced oval and the letter across the page count three for the E and retrace the exercise six times. Watch how you begin and end the letter.

LESSON 29

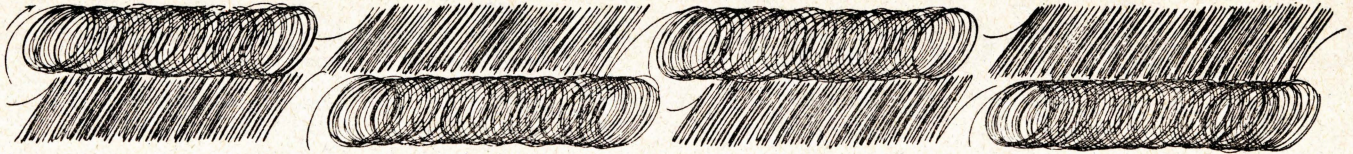


The D belongs to the oval group of letters, being much like O. The capital begins with a stroke slightly curved to the left, which merges into a compound curve in forming the small loop on the base line. After leaving the small loop, finish like O. The letter should harmonize



in width, height and slant with the O. Make forty-five a minute. Count: 1, 2, 3; 1, 2, 3; etc. The alternating straight line and O tracer are sure to help you to form the letter. Practice them faithfully.

LESSON 30

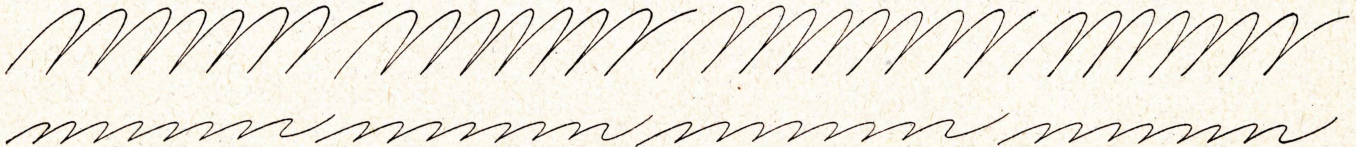


Here we have the compact reverse oval and the compact straight line exercises to prepare us to make the turn and the straight line in the forms below. Be satisfied with nothing less than neat, uniform, well arranged work. See that the arm moves freely on the muscle located in front of the elbow. It is a good plan to make these exercises two spaces high instead of one. Next try them a

space and a half high. Then the space-high exercises will appear easy.

The size of the pen, the quality of the paper, and the amount of pressure on the pen will increase or diminish the number of ovals that can be made across the page without blotting or blurring. It is best to use good materials.

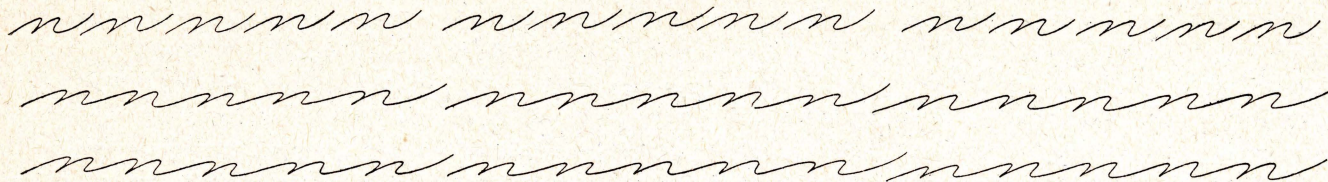
LESSON 31



It is easier to make the large exercise than the small one; therefore master the large one before beginning the small one. Remember that this exercise forms the founda-

tion for a number of letters. Move to the right freely, easily and firmly. An easy turn at the top and a sharp angle at the bottom should be the aim.

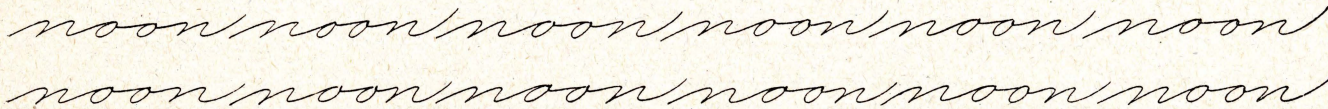
LESSON 32



Small n is a letter which requires a great deal of attention. The small rounding turns at the top are quite difficult but must be observed in order to insure legibility. The second down stroke should slant the same as the first. Count: 1, 2, 3; 1, 2, 3; for each n when made singly. See that the penholder points over the left shoulder and keep

the elbows well out from the body. In joining the letters see that the space is kept narrow in each letter but wide between letters. This wide spacing forces the little finger to slide freely from left to right, which shows that you are using arm movement.

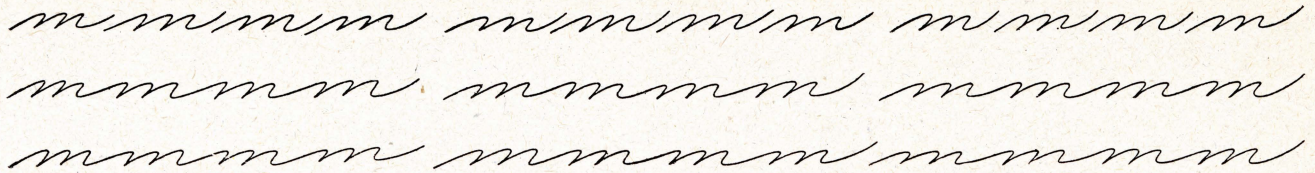
LESSON 33



We are now ready to practice the first word. It is composed of letters which we have practiced heretofore. It is more difficult to maintain uniformity of slant, spac-

ing and height in words than it is in exercises. These points should be watched carefully. Close the o at the top and follow the general rules for spacing.

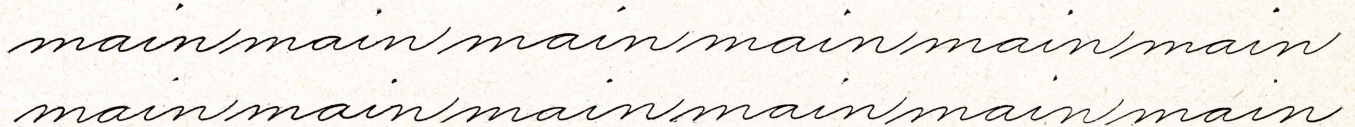
LESSON 34



If we can make one letter or exercise well we are then prepared to make other letters. The m is simply a continuation of the principle in the n. This plan of letter building is followed throughout the manual, both as regards capitals and small letters. We therefore see the

necessity of mastering the fundamentals, for unless we can make them well we can hardly expect to write well. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc., at the rate of 40 separate letters a minute. Join the four m's without raising the pen.

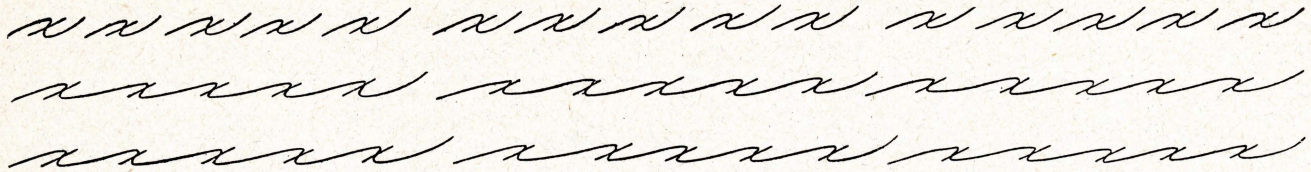
LESSON 35



Note carefully the turns and the angles in the word, because they make for legibility. Endeavor to rely on an easy arm action, swinging to the right freely. Strive for a good position of the hand, arm and penholder. Refer frequently to Illustrations 2, 3 and 4 on pages 4 and 5 of this manual. Keep the back of the hand toward the ceil-

ing and do not allow the hand to fall over on the right side. The hand should slide on the little finger or on the nails of the third and little fingers; or it may slide on the first joint of the little finger. Neither the side of the hand nor the wrist should touch the paper. The holder should point near the shoulder. Don't grip it.

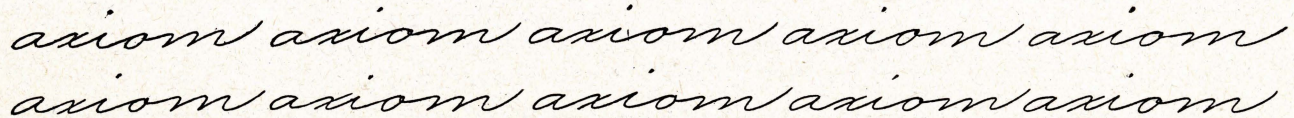
LESSON 36



The x is not a difficult letter. It is composed of the last part of m or n, crossed with a slanting straight line, which should be made no higher than the first part of

the letter. It is easier to make the cross upward rather than downward. Make the first part and then cross with an upward stroke.

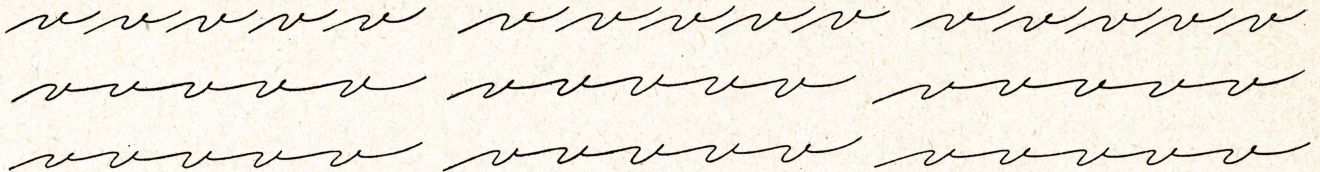
LESSON 37



To write easily, rapidly and legibly should be the constant aim of the student. Decided turns and angles, correct spacing, and uniformity of size and slant add much to

the appearance of a page. Watch these things while writing words. The word axiom should be written about 14 times in a minute.

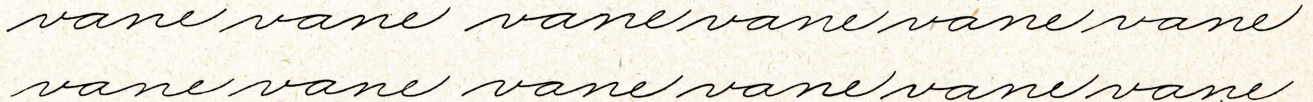
LESSON 38



The first part of v is like the last part of m or n or the first part of x, except that the second up stroke is closer to the down stroke. In other words, the down stroke and the second up stroke are more nearly on the same slant. Finish with a small retrace and a curve to the right, as in the finish of the w. One of the usual faults is making the second up stroke too slanting, thus making

the letter too wide at the top. The v is a very graceful letter when made well, and it is an easy letter to make if one employs a free arm movement and pauses slightly on the dot. Avoid a quick, jerky motion. Keep the connecting stroke nearly straight in going from letter to letter in the exercise. Count: 1, 2, 3; 1, 2, 3; etc., for the single letters.

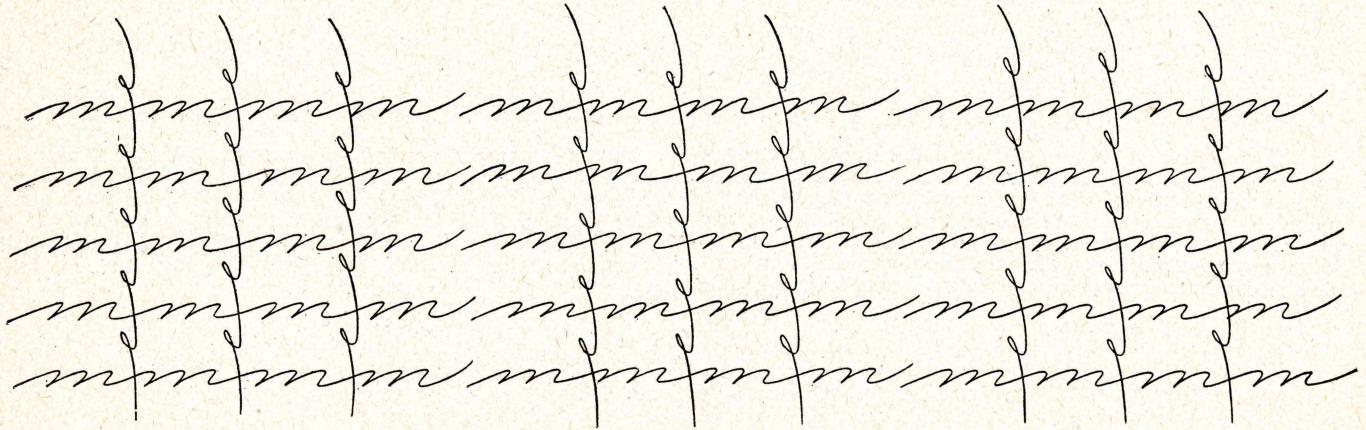
LESSON 39



The difference between good writing and what is known as a "school boy hand" is that the former shows freedom, speed and force of movement, "writing pep" if you please, while the other shows labored, cramped, slowly

written forms. Do you see the difference? Strength of character is frequently noticed in the handwriting of the individual.

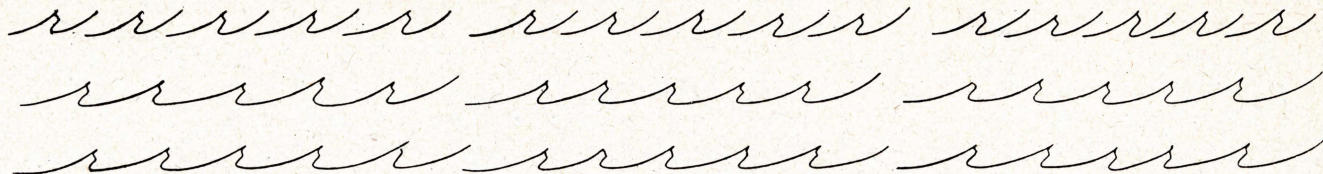
LESSON 40



This is a review and no doubt you will be eager to see what a fine appearance you can give these letters with this cross hatching exercise. Many other letters can be

practiced in the same way with good results. A page of three or four sections like the above presents a fine effect when well written and neatly arranged.

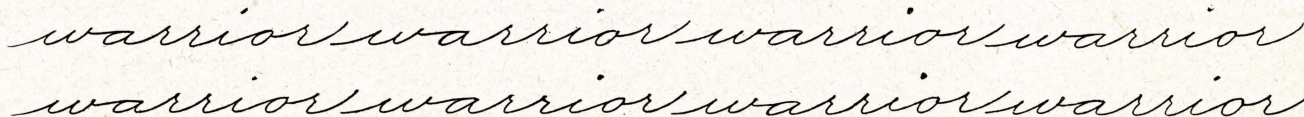
LESSON 41



This form of *r* is preferred by many to the one given on the succeeding page. There is not a great deal of difference as regards speed with which the two forms can be made. Some vigorous practice centered on the sharp angle at the top, the short vertical down stroke and the rather open or obtuse angle forming the shoulder, will soon produce results. This letter should be made one-fourth higher

than the other short letters, excepting the *s*. Make the top of the letter nearly vertical and pause slightly at the shoulder. Excepting the top, the letter is the same as *i*. Be sure to form the shoulder distinctly. Count: 1, 2, 3; 1, 2, 3; etc. Pause slightly between 2 and 3. In counting cut the 2 very short.

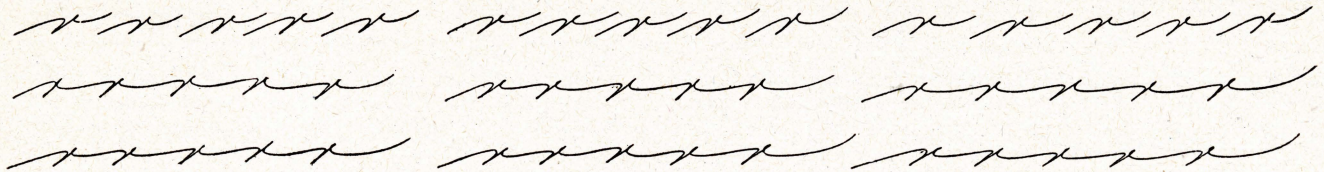
LESSON 42



The three *r*'s in this word will be your most difficult letters to master, but they are bound to yield to careful and energetic practice. Meet the difficulty and make the

letter yours. Once mastered, it is yours for all time. Become a good warrior against errors in writing and see how soon you will win battles.

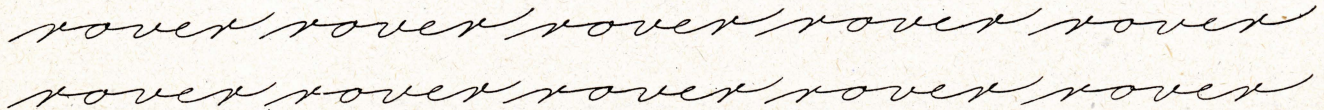
LESSON 43



This form of r is made exactly like the first part of m or n with the down stroke retraced slightly above the first part of letter. Finish it with a dot and a curve to the

right as in the w or v. The connecting stroke should be kept the height of the first part of the letter. The count is 1, 2, 3, when made singly.

LESSON 44



Be careful in retracing the down stroke to keep both strokes the same in slant. If the retraced stroke slants too much to the right, the letter may look like v.

Now put some "snap" into your movement and see how soon you can pass "rover". This word should be written 16 times in a minute.

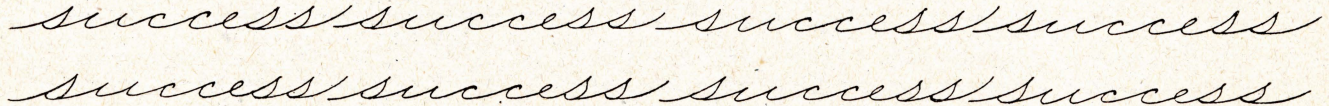
LESSON 45



The s begins the same as the “shoulder r” and, like the r, should be sharp at the top and one-fourth higher than the other minimum letters. The body of the letter should correspond in width to the body of the r. Curve the up stroke well and close the letter neatly at the bot-

tom. This requires an easy swinging motion, unlike that used in any other small letter. Keep the turn on the base line quite wide by employing a free, lateral swing of the hand and forearm. Count: 1, 2; 1, 2; etc., for each letter when joined and make 80 or more a minute.

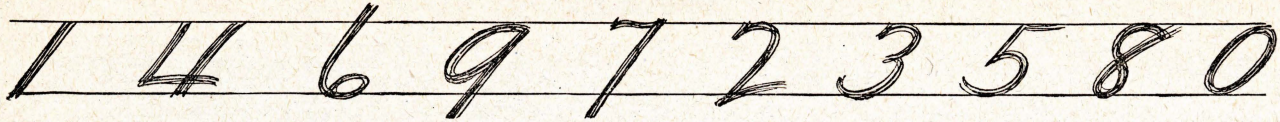
LESSON 46



If you can make the s successfully in the exercise above you are ready for the word “success”. Study the form, the swinging movement, maintain a good position,

be alert, and success will be yours. Use this word as a speed test occasionally and be sure to write it 14 times a minute.

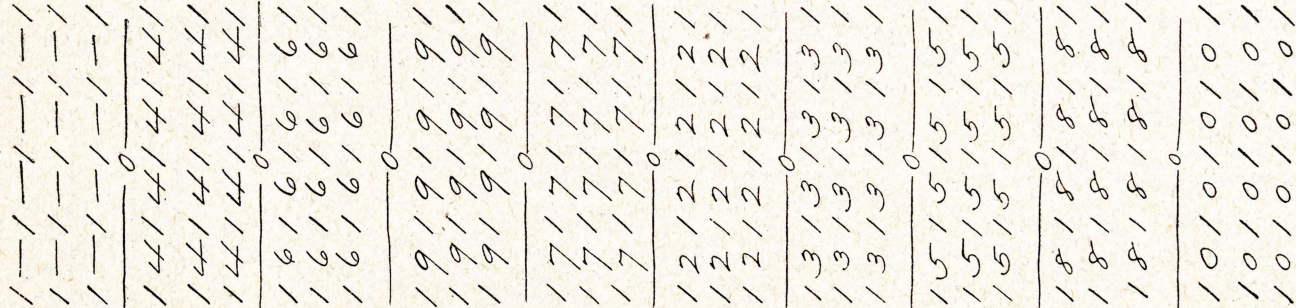
LESSON 47



First make figures the same size as shown above and use the arm movement. Study carefully the size, proportion and form of each. Trace each one six times and then

proceed to the next. Watch the spacing between the figures and make a special effort to keep each figure directly under the one above it.

LESSON 48



Figures should be made unmistakably plain for they represent values. Indeed a figure may sometimes mean a fortune.

The little finger need not slide so freely in making

small figures as it does in making small letters.

On the following page are figures of various sizes, from very large to small ledger footings. All should be practiced systematically and thoroughly mastered.

LESSON 49

26549270

34681543

61230813

5456839025

8597234106

2743618479

1032456731

17830148341

3467942

8210534

7496267

1908735

7524684

5692003

4300165

6172430

5943206

9752312

2204739

8589463

4736214

8543210

4375926

8201864

6652342

7431061

58673294138796

16147912037423

69785324063781

45648798236290

20136457687986

58267306411565

30538445386792

46891357902684

97643258120352

73246187512631

22658103209426

85765432129352

290261

462400

232126

543692

251359

1779838

987634

693251

294383

2%

5887.66

392645

24

1570580

785290

9423480

467832

154107

313725

5%

1568625

627834

12250

771982

100000

163591

1675657

725036

297541

300786

57860

627439

448755

2457417

LESSON 50



Thus far in this manual we have covered the short or minimum letters, the oval group of capitals and the figures. We are now ready for the remainder of the capitals and small letters.

The direct and indirect ovals and the straight line exercise will develop freedom and control necessary in making the smaller exercises below. This is a good opening exercise whenever the movement seems sluggish.

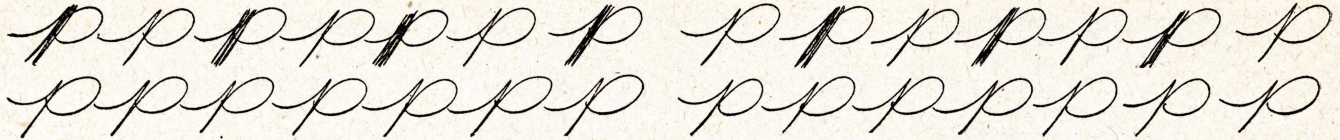
LESSON 51



Make this oval and straight line exercise without raising the pen. If you can maintain uniform slant and spacing and make a good oval you will not have much

trouble with the second half of this line. If your lines blur or blot, your pen may be too coarse and worn or your touch too heavy.

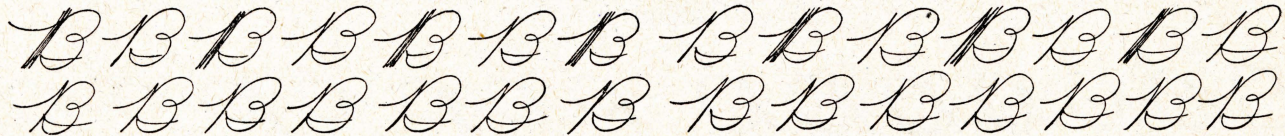
LESSON 52



Begin capital P with a swinging right curve joined to a straight line. Retrace fully $\frac{2}{3}$ the height of the letter before forming the reverse oval. End the oval on or near the straight line, either with or without a dot. Use push-pull and circular arm motion, and do not lift the pen while making the letter. Try to form a circle instead of an

oval and see the result. Keep your movement under control by thinking of the letter you are about to make. Be quick mentally if you would be quick and precise physically. Count: 1, 2, 3; 1, 2, 3; etc., at the rate of 45 letters a minute.

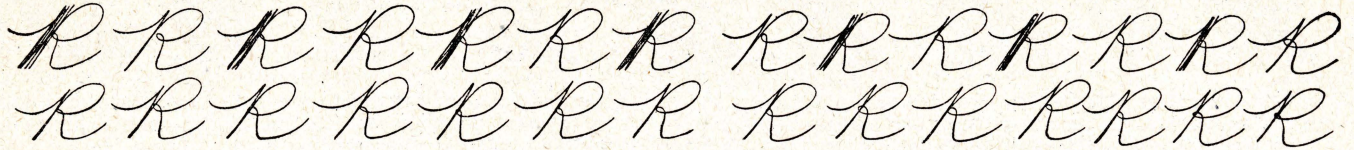
LESSON 53



Make B the same as capital P until the small loop in the second part is reached; then add part of another large oval and a "boat finish". Use a combination push-pull and

circular motion in forming this letter. Keep the two incomplete ovals rounding. Count: 1, 2, 3, 4, finish; 1, 2, 3, 4, finish; etc.

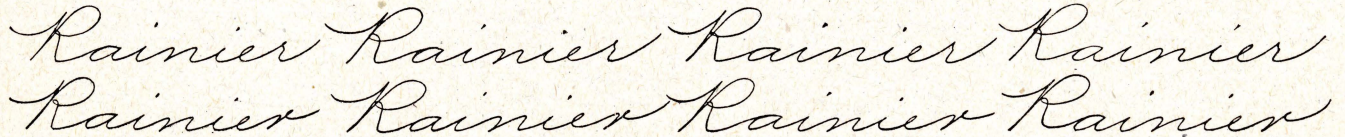
LESSON 54



The letters P, B, and R begin alike. The small loop in the R should be made about half the height of the letter and should either touch or cross the retraced down stroke. From the small loop a compound curve extends

to the base line, finishing with a connecting up stroke. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc., and make 40 a minute. Use a quick, push-pull motion on the retraced straight line and a circular motion on the oval.

LESSON 55



Write the word without lifting the pen. Move to the right freely and forcefully. Notice that both styles of the small r are used. You may decide which one you prefer,

but for training be sure to master both. See if you can write this word 12 times a minute by the watch. Correct speed makes all the kinky lines disappear.

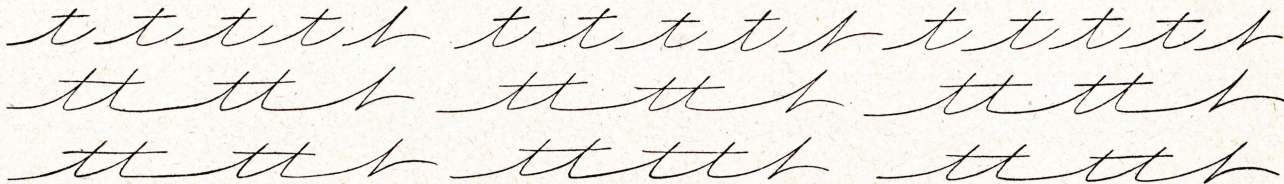
LESSON 56



This retracted oblique line exercise will aid you in securing uniform slant and in cultivating the up-and-down action used in making the tall small letters, such as t and l. Watch the initial and the final curves. Strength of

action and delicacy of touch are both very essential qualities in good penmanship. Count 10 for each exercise at the rate of 200 strokes a minute.

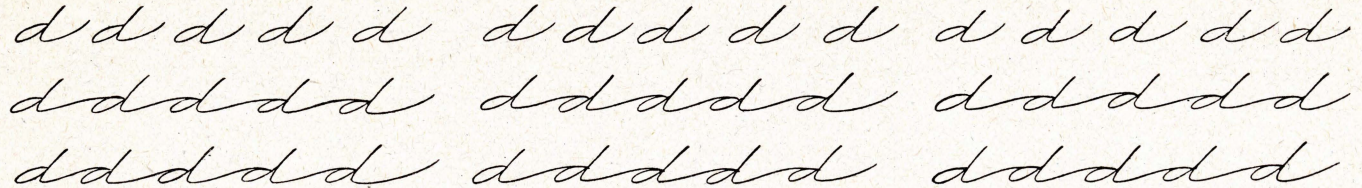
LESSON 57



The t begins and ends the same as the i. If you make the i about twice the usual height, you will have t. Retrace the up stroke about halfway down. Avoid making a loop or it may be mistaken for l. A slight pause may

be made at the top before retracing. Cross the t with a short straight stroke. Make the letter without lifting the pen except to cross it. Use push-pull arm movement.

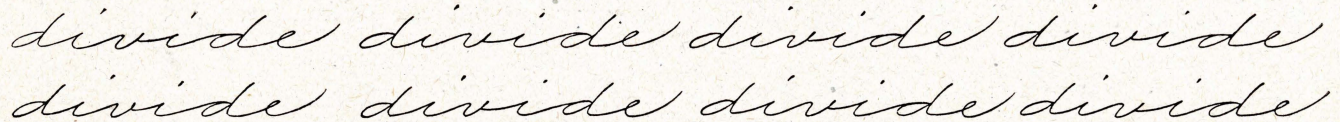
LESSON 58



The small "a" and part of the small "t" form the d. Make a rounding turn at the base line and finish with a right curve. Close the "a part" or it may be mistaken for

ct. The five letters should be joined without lifting the pen. Count: 1, 2; 1, 2; for the letter. When joined in groups of five count 1, 2, 3, 4, 5—6, 7, 8, 9, 10.

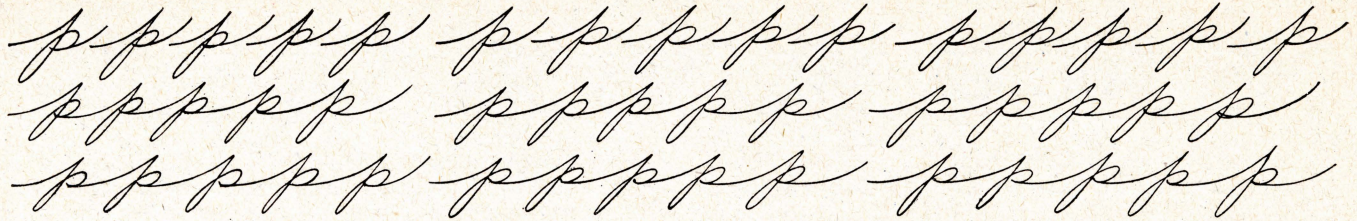
LESSON 59



Write the word without lifting the pen. Strive for a firm line with an easy movement. Carefulness in details is necessary to produce good writing. Examine turns,

angles, connecting strokes, height and slant. Think of these things as you go along and you can detect and correct your faults.

LESSON 60

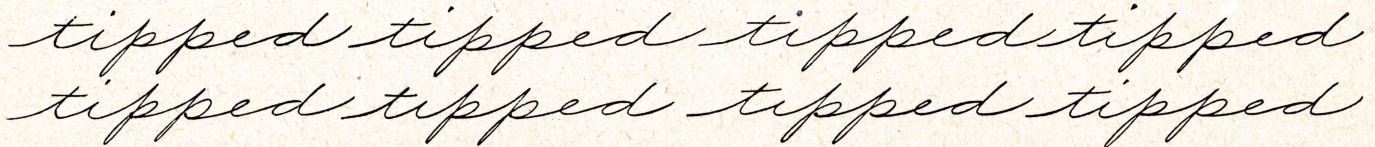


There are several styles of this letter, any one of which can be made easily by persons following this method—a method that aims for penmanship training rather than for conformity to a certain style of writing.

Endeavor to make the long down stroke straight. The

loop should correspond in size to other loop letters, such as g and y. The most difficult part of this letter is usually the small reverse oval. Count three for each letter when made singly, 60 letters a minute. Make the five connected letters without lifting the pen.

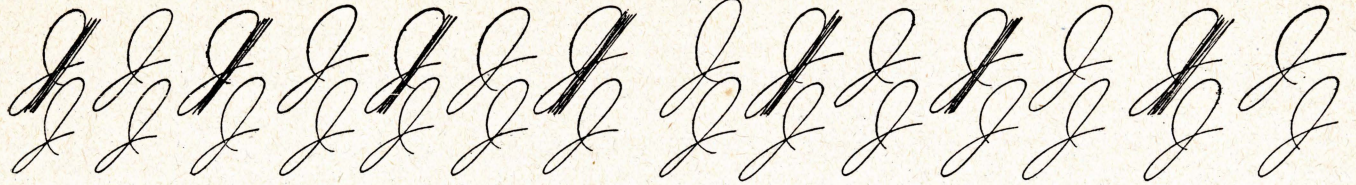
LESSON 61



Watch your position. This word should be written without lifting the pen, except to cross the t and dot the i. Strength of movement, or lack of it, is bound to show.

Does your work show strength of line? This is a good drill word to test your speed. Write it 15 times a minute.

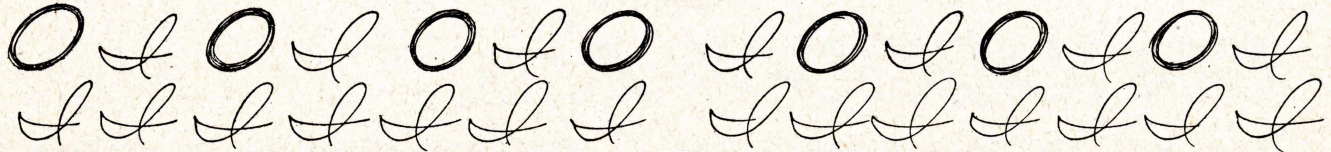
LESSON 62



The back or straight line is usually the most difficult part of J. The push-pull tracer will help you to master the proper slant. A straight line should be the aim, and the slant should be the same as that of all other down strokes. Study the initial stroke carefully, and curve it

well. Keep crossing near the base line. Use a vigorous push-pull movement and drive the arm freely out of the sleeve in starting. Study form as well as movement. No one can become a good writer by scribbling. Count: 1, 2, 3; 1, 2, 3; etc.

LESSON 63



The retrace oval given to aid in mastering these letters should be started upward. The I and J begin alike. Commence on the base line or a little below and after turning at the top make the down stroke as straight as possible without checking the motion. Form a wide turn

at the left and complete the letter with the boat finish. The tendency is to curve the first stroke too little and the down stroke too much. For the letter, count: 1, 2, 3; 1, 2, 3; and make about forty-five a minute.

LESSON 64

Jane Jane Jane Iowa Iowa Iowa
Iowa Iowa Iowa Jane Jane Jane

The shoulder, the arm and the hand constitute the writing machine. Keep them well adjusted if you would write well.

The two lines of copy above are splendid for cultivating a free writing movement. Move along from capital to small letter without lifting the pen.

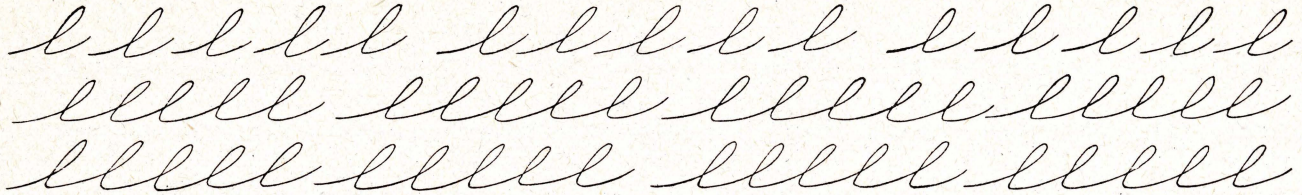
LESSON 65

1010101010101010 111111 111111

Most pupils use too much finger movement. The true function of the fingers is to hold the pen and to assist in the minor details of execution. The arm is the primary propelling instrument. Train it, learn to rely on it, and it will serve you well.

These exercises will develop the kind of motion needed to make the upper loop letters. The 1 exercise should be made with the same free semi-rolling movement that is used in making the retraced oval. Curve the up strokes well and make the down strokes as straight as possible while writing one hundred loops a minute.

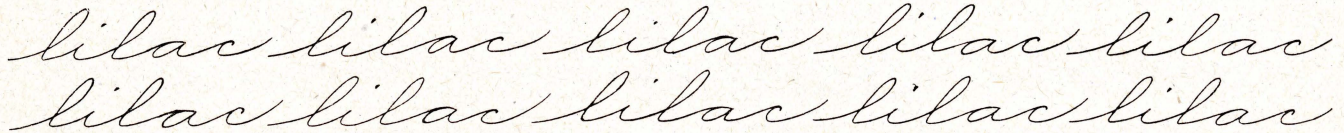
LESSON 66



In making l, curve the up stroke well and make the down stroke almost straight to the base line. Finish with the usual right curve. When these strokes are joined with a rapid motion, the down stroke will not be quite straight,

but curved to some extent. Count: 1, 2; 1, 2; etc., when made singly. When joining them count 1 for each letter—1, 2, 3, 4, 5, finish. Make 100 loops a minute.

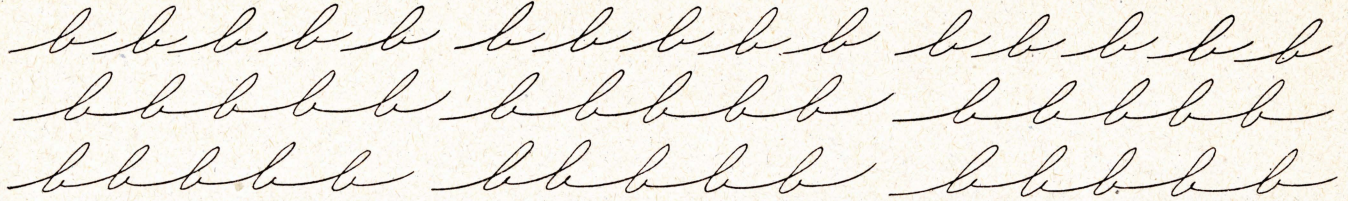
LESSON 67



To go from the loop letters to the short letters and maintain uniformity in size, spacing and slant of each requires good control of movement. Watch turns on base line. You must think the things that make good writing

if you would write well. Conscious effort is required before good work becomes habitual. Lilac is a favorite word and should be written 20 times a minute.

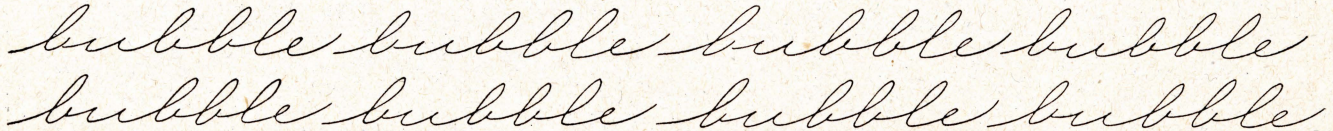
LESSON 68



The b is the same as l until after turning to the right on the base line. Bring this right curve a little closer to the letter than the finishing stroke of l. The letter

finishes just like v and w. Keep the lower part fairly narrow. See that the little finger slides freely from letter to letter. Count: 1, 2, 3; 1, 2, 3; etc., when made singly.

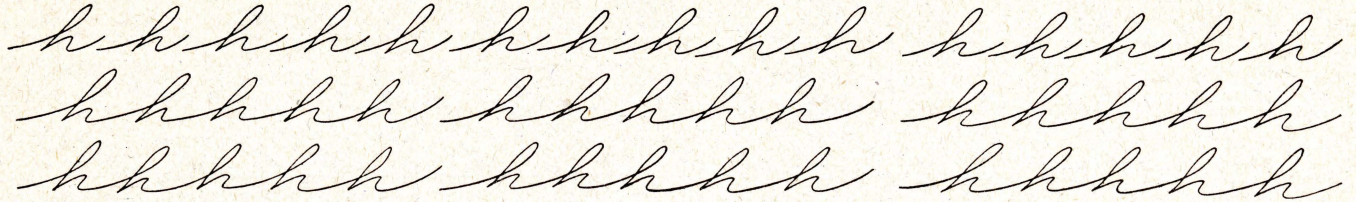
LESSON 69



The word bubble is a good one for practice. If you can write it well, you may consider yourself master of the b. Use a free, semi-rolling arm movement in making b. The hand and fingers may cooperate with the arm in

making the loop and in finishing the letter carefully. Keep the loops rather short. Tall loops are not essential to legibility, and short ones are made more easily and more rapidly.

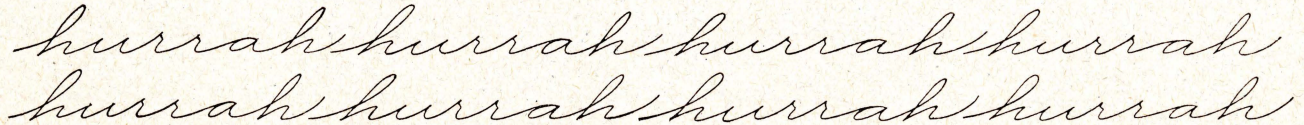
LESSON 70



The h begins the same as l and ends the same as n. The common tendency is to sharpen the upper turn and to make the lower one too rounding. Be sure to maintain an angle at the base of the loop, or it may resemble

li. Curve the up stroke well and try to keep the down stroke fairly straight. The second down stroke should be the same in slant as the first. Count: 1, 2, 3; 1, 2, 3; etc., when made singly.

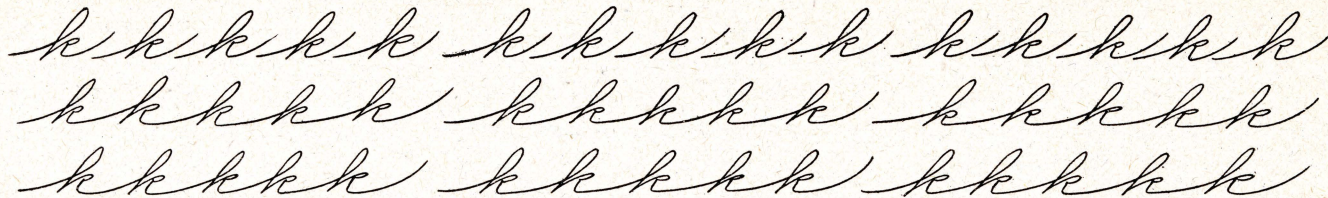
LESSON 71



Hurrah! I am improving, hurrah! We like to see pupils practice with so much interest and enthusiasm that they feel like exclaiming when they are conscious of making improvement. Don't be a "don't care", indifferent

pupil. Enthusiasm accomplishes wonders. Write this word 15 times a minute and compare your work with the copy.

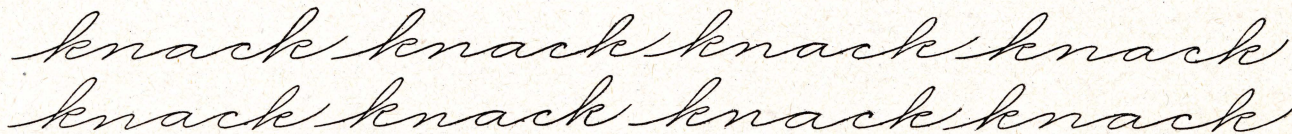
LESSON 72



The k begins the same as h. The second part may be a trifle taller than that part of the h. Watch the top of the second part and keep the down strokes parallel.

The second part of the letter resembles the second part of a small capital R. Count: 1, 2, 3; 1, 2, 3; and make 50 to 55 k's in a minute.

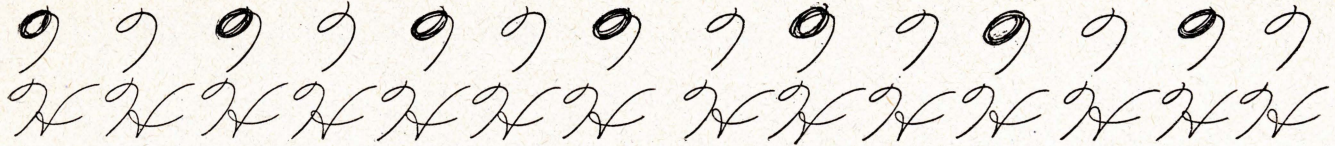
LESSON 73



It takes knack to learn to write well. In fact, knack helps in almost any skillful art. The second part of the k is the most difficult. Practice that part quite large in

order to get the swing and then reduce it to the size given in the book. This is a splendid word for practice and you should be able to write it about 16 times a minute.

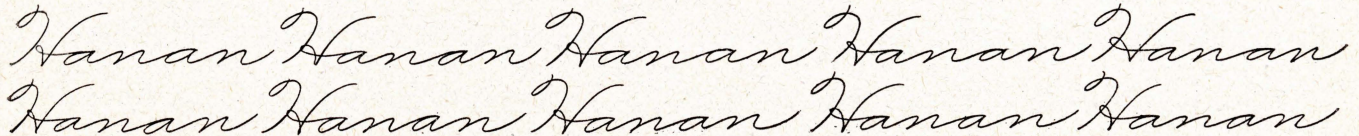
LESSON 74



We are now ready for the capital letters based upon the reverse oval. The above exercise is sometimes termed the reverse oval principle and forms the first part of eleven letters; hence the necessity of mastering the exercises and principles. See how rounding you can make the top and

bring the straight down stroke to the base line. The second down stroke should be parallel to the first and should be finished with a small loop and a right curve. Count: 1-2, 3-4; 1-2, 3-4; etc., and make 35 a minute.

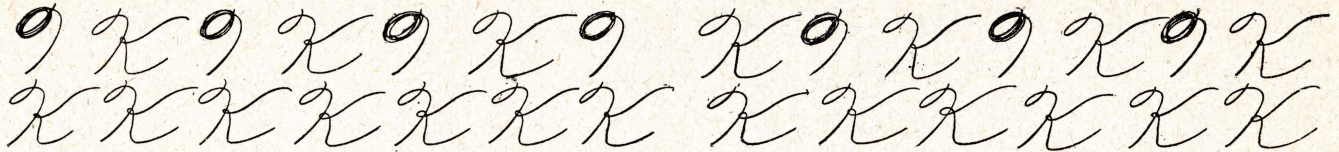
LESSON 75



Hanan is a good word to develop uniformity of action and force of motion. After making the last part of the H

write the word without lifting the pen. See if you can write sixteen words a minute.

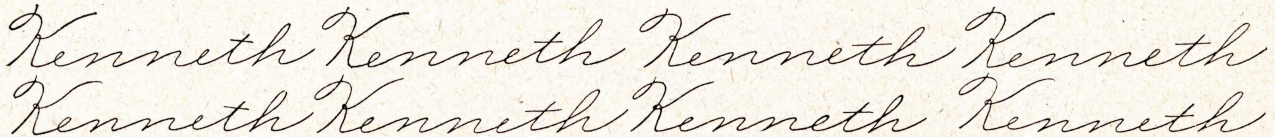
LESSON 76



The first part of K is similar to the first part of H. The second part should begin with a compound curve and the loop should be a trifle above the middle of the letter. Finish the same as capital R. Practice making the second

part of the letter large to cultivate an easy arm movement, and then reduce it to the size given in the book. Count four for each capital and make 35 a minute

LESSON 77

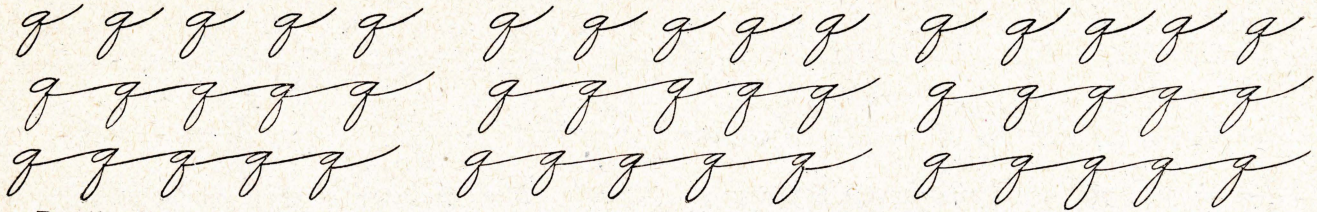


How about the position of the body, pen, holder, hand, and arm?

After starting the second part of the K, finish the

word without lifting the pen. Compare your efforts with the copy. Are the turns easy, the angles sharp, the small letters uniform in height and spacing?

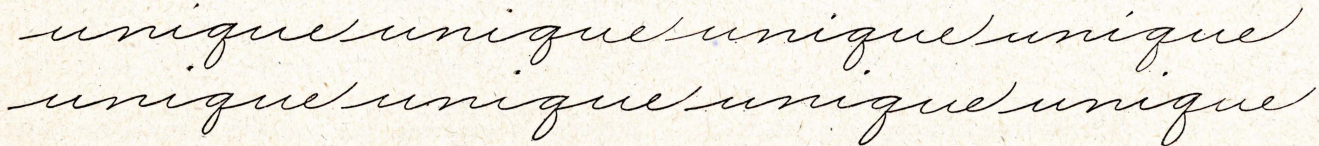
LESSON 78



Practice the small a and then connect the lower reverse loop and you will have q. Close the loop at the base line and finish same as a. Make the loop the same size

and the same slant as other lower loop letters. The tendency is to throw the loop off slant. Count: 1, 2, 3; 1, 2, 3; etc., and make 45 to 50 letters a minute.

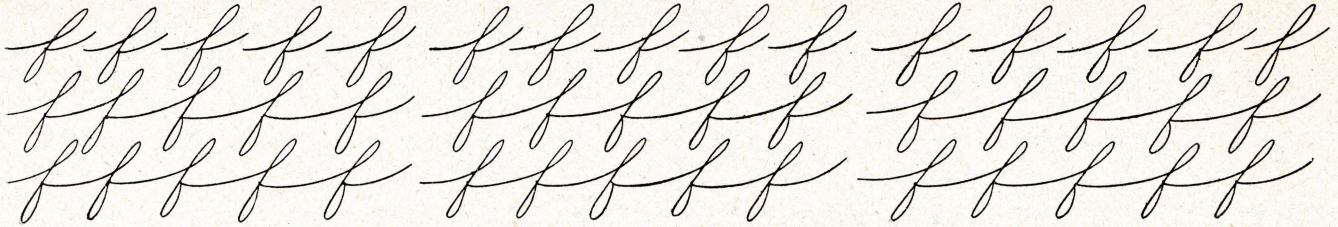
LESSON 79



Watch, criticise, correct, practice. This is the way to improve. One must be alert. Good mental and physical habits are essential in learning to write well. The word

unique should be written 14 times a minute by the watch. Test your speed quite often.

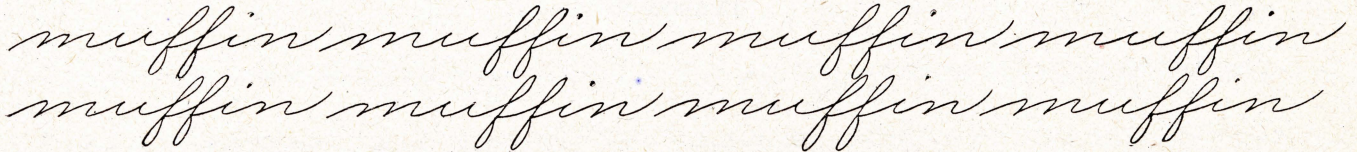
LESSON 80



Here we have the longest straight line in the small letters—the down stroke in the *f*. The Zaner and Bloser Method does not advocate very long loop letters. Short loops are just as legible and are more easily and rapidly made than long ones. The *f* is composed of parts of 1

and *q*. Close the letter carefully on the base line and make the lower loop the width of the upper, but in the reverse manner. Keep the slant of this letter uniform with the slant of other loop letters. Count: 1, 2, 3; 1, 2, 3; etc., and make 70 letters a minute.

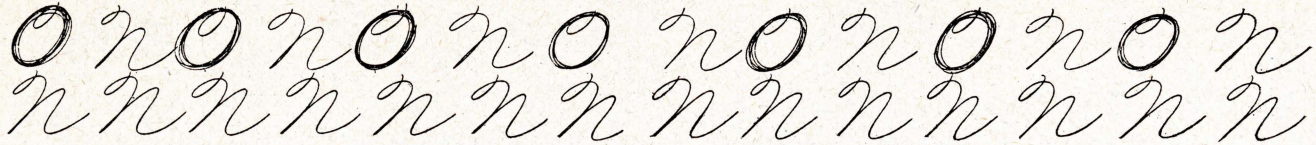
LESSON 81



It is easier to write words containing only letters of minimum height than it is to write words having loop letters. When the arm is adjusted to making letters of one height it is not easy to change quickly and make letters of different heights. It requires practice to overcome this

difficulty. Try to make the down stroke in the *f* straight but with a free movement it will be only approximately so. You should be able to write this word without lifting the pen. Write 14 words a minute.

LESSON 82



The N begins the same as H and K. Both down strokes should be almost parallel and nearly straight. The letter should be retraced about half the height, and the first turn at the top should be higher and wider than the second. Use push-pull and semi-rolling arm move-

ment. The arm should act freely on the big muscle in front of the elbow. The elbow should rest near the edge of the desk. Keep the fingers from acting and make the arm, hand and pen do the mind's bidding. Count: 1, 2, 3; 1, 2, 3; etc., at the rate of 45 a minute.

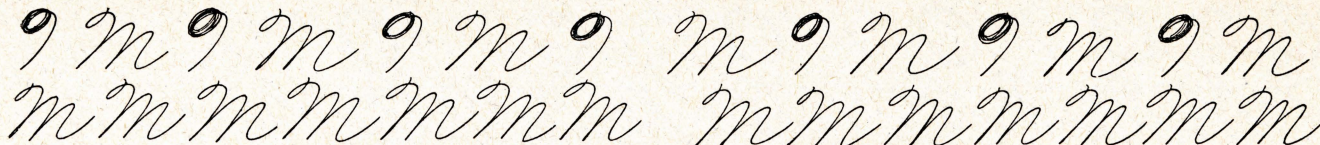
LESSON 83

Now is the time to move and win.
Now is the time to move and win.

Did you observe that we have reached sentence writing? The order of presenting the work is: exercises, principles, letters, words, sentences, paragraphs, pages. Each has its special problems, but the last includes the difficulties of all the others. Spacing between words, as

well as spacing in words, must be watched. The rule is: A little more space between letters than in letters, and a little more space between words than in words. Now you have the idea; therefore, "it's up to you."

LESSON 84



The M is similar to N with one more part added. Make each letter with a free arm movement without lifting the pen or checking the motion. The three down strokes should have the same slant. Make an easy turn at the base line in finishing the letter.

Remember that the way to learn to write is to prac-

tice writing, just the same as the way to learn to play ball is to practice ball playing. Just as it requires study and practice to throw and curve a ball effectively, so in the art of skillful writing, study and practice are essential. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc., at the rate of 40 a minute.

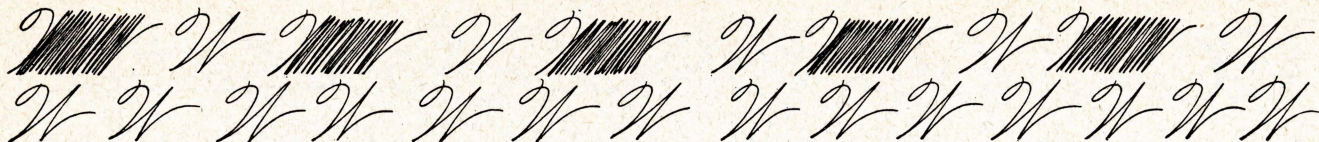
LESSON 85

Make an effort to fill the line.
Make an effort to fill the line.

We hope you are pleased with your practice on sentences. Joy comes in doing good work and we know that if you have followed the previous instructions you are now

experiencing joy in being able to write these sentences well. This sentence is a little more difficult than the first one, because of the many loop letters.

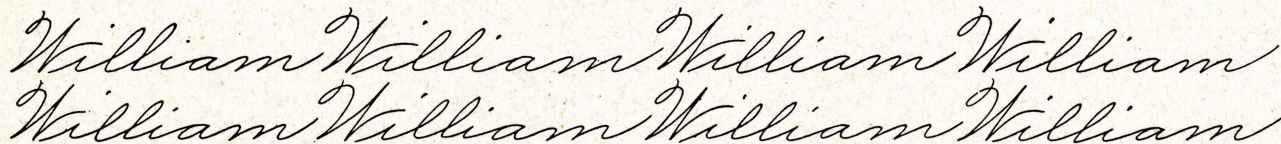
LESSON 86



The W begins with the reverse motion like the M, followed by a slight right curve the height of the letter, a straight line down to the base line, finishing with a left curve about two-thirds the height of the letter. The two sharp angles on the base line and the one at the top are somewhat retraced.

The arm should work in and out of the sleeve freely. Watch and study the movement of the arm while making the push-pull exercise on the first line. It is well to make this observation occasionally. Attention to details helps wonderfully in learning the requisites necessary to produce good writing.

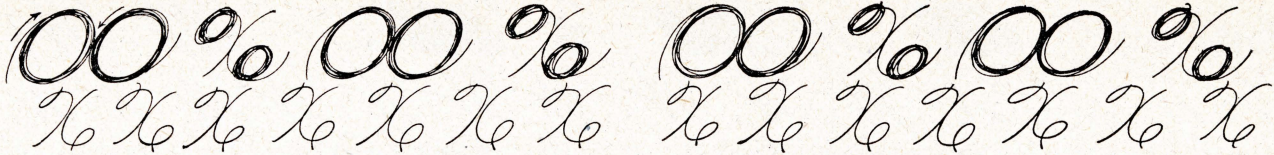
LESSON 87



After writing this word a number of times look over your work critically. Do all of the W's look about alike? What is wrong with some? How about the double l? Can

you write the word freely, rapidly and easily? See if you can write 12 words a minute and have your work look almost as good as the copy.

LESSON 88

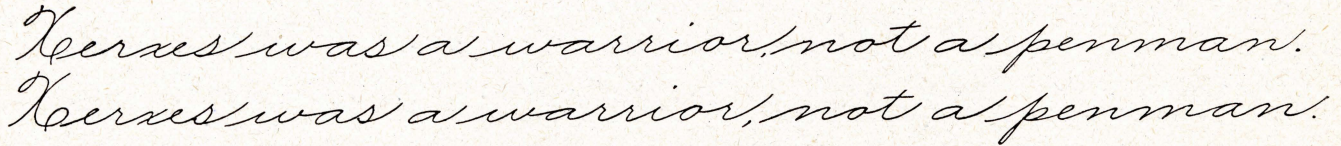


After making the reverse oval principle as in W, begin with a left curve the full height of the letter and touch the first long down stroke half the height of it. Finish with a small loop similar to that in the figure 6.

Examine this letter "upside down."

The exercise on the first line should be well mastered, then the letter will be easy. Watch the slant carefully. Count: 1-2, 3-4, for each capital and make 35 a minute.

LESSON 89



Would that many of the warriors of the past had been penmen instead—the world might have been better. If we fight against our own shortcomings we shall have all

the battles we need. Drill on this sentence until you can write it well three times a minute. Compare your work with the copy.

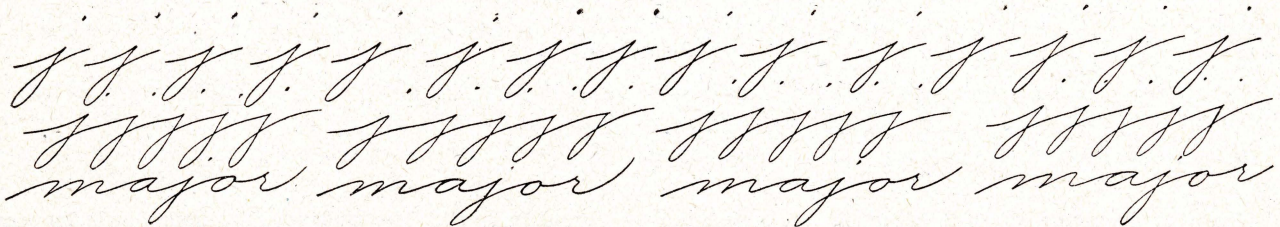
LESSON 90



This exercise is composed of two compound curves and is well worth considerable practice. It will help to free the movement and to gain control of action. It is a valuable exercise for a number of letters that are soon to fol-

low, such as, T, F, S, L and G. Do not slight the exercises because they are given for a specific purpose; a little vigorous work will quickly help overcome difficulties.

LESSON 91



The j begins precisely the same as small i. The down stroke should be nearly straight and the loop should be the same in size and slant as the loop part of h. The crossing should be on the base line. Watch carefully not

to slant the loop more than the loop letters above the line. It should extend no higher above the line than the one space letters. Count: 1, 2, dot; 1, 2, dot; etc.

LESSON 92

g g g g g g g g
g g g g g g g g

The g begins the same as small a and ends the same as j. Close the "a" part or it may resemble y. Count: 1, 2; 1, 2; etc., at the rate of 65 to 70 letters a minute.

g g g g g g g g
g g g g g g g g

Keep the loops uniform in slant as they largely determine the slant of your writing.

LESSON 93

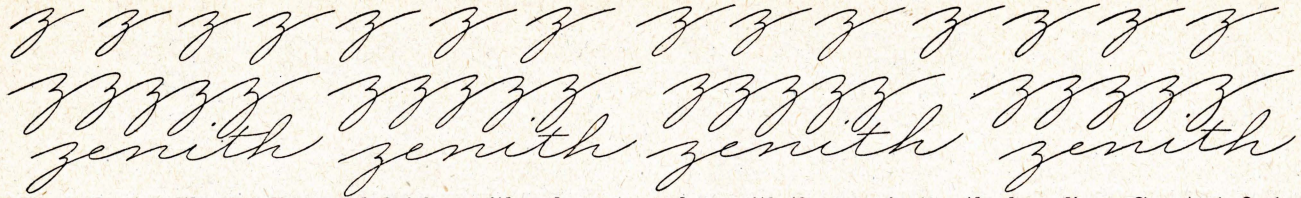
y y y y y y y y *y y y y y y y y*
yyyyy yyyyy yyyyy yyyyy
gayly gayly gayly gayly gayly

The y is the same as an h inverted. It begins the same as x and ends as j. Count: 1, 2, 3; 1, 2, 3; etc.

The word "gayly" furnishes good practice on g and y. If you can make the three lower loops about the same in slant and size as the upper loop, you can feel that you

are doing well. The tendency is to make lower loops more slanting than upper loops. The long stroke from the bottom of the y to the top of the l should be watched carefully.

LESSON 94



The z begins like small m and finishes with a lower loop. The first downward stroke should harmonize in slant with the downward stroke in the loop. Bring the first part of the letter to the base line as though you were going to make a small m, then turn quickly and form the

loop with the crossing on the base line. Count: 1, 2; 1, 2; etc., at the rate of 65 to 70 a minute. Write the word zenith without lifting the pen. The size and slant of the loop should correspond with other lower loops. See if you can write 15 words a minute.

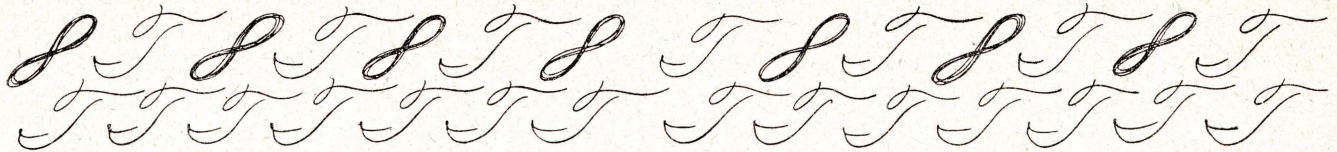
LESSON 95

I am beginning to see some progress.
I am beginning to see some progress.

If you do not see some progress by this time you may feel discouraged, but there is no need of such a feeling; rarely is there a person who cannot learn to write if he puts forth the proper effort. "Practice makes perfect",

however, only when it is intelligent practice. Remember there is little or no value in a writing drill unless practiced with healthful position, proper movement, and correct speed.

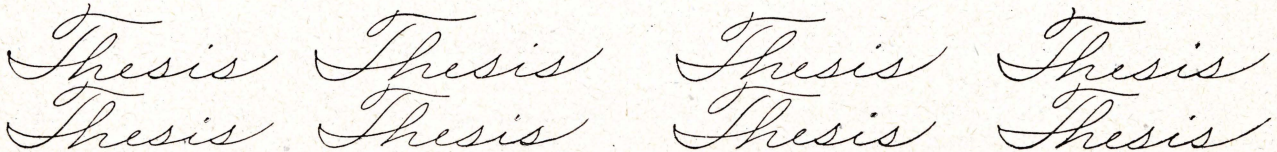
LESSON 96



We have reached the capital stem letters. Not many years ago the capital stem was the main principle in more than half the letters of the alphabet. The demand for ease and speed has compelled changes in styles of many letters. The authors of the Zaner and Bloser Method of

Writing are ever on the alert to adopt speedier and easier forms. It has not yet been found possible to do away with the capital stem entirely. We refer to it in such letters as S, L and G. The compound curve makes this stem difficult. Make 35 capital T's a minute.

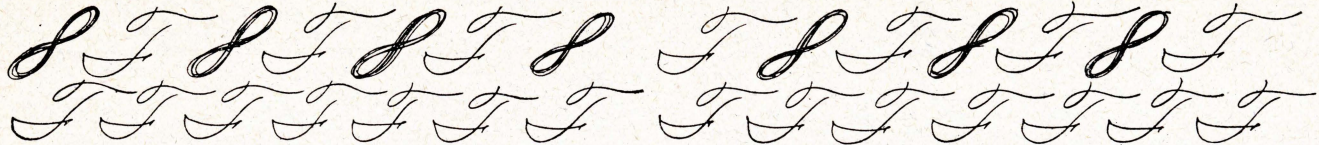
LESSON 97



The capital stem as now given is somewhat different from the old form which was made with a full oval on the base line. It is finished with a sharp angle made with a

swinging motion. The connective stroke to the right allows it to be easily joined to any letter that may follow.

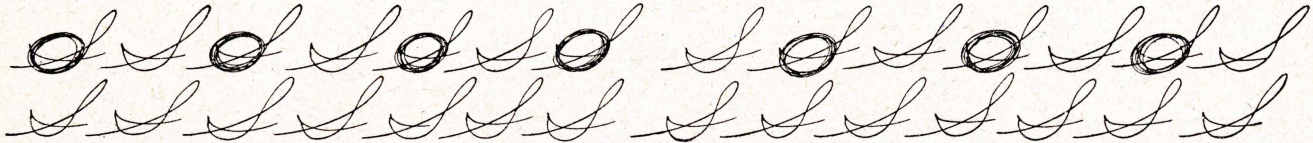
LESSON 98



T and F are so nearly alike that if you can make one it is safe to say you can make the other. Swing downward to the left on the capital stem with a forceful movement, being careful not to curve the stem too much at the beginning. Swing from the sharp angle to the middle of

the letter, cross it, press on the pen slightly, lift it without stopping the motion, and the F is finished. The exercise in the first line will help you to master the stem. Guard against making the loop in the top too large.

LESSON 99

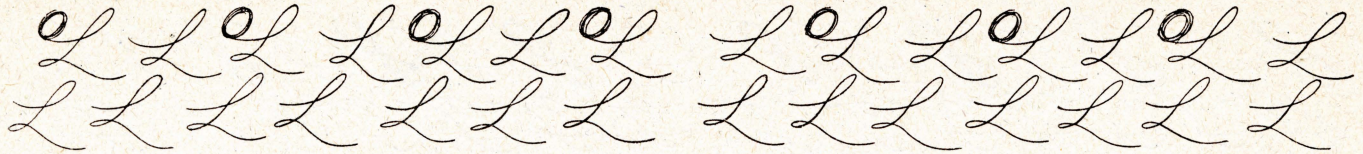


The S begins with a right curve joined to the capital stem, finished with a sharp angle, and a swinging connective curve. The loop at the top should correspond in size with the loop in capitals L and G. In fact, there is not much difference between the loops in these capitals and

the loops in the small letters, such as l, b, etc.

A free, swinging arm movement is necessary at all times in making capital letters. Count: 1, 2, 3, for the capital S with the boat finish; make 45 or more a minute.

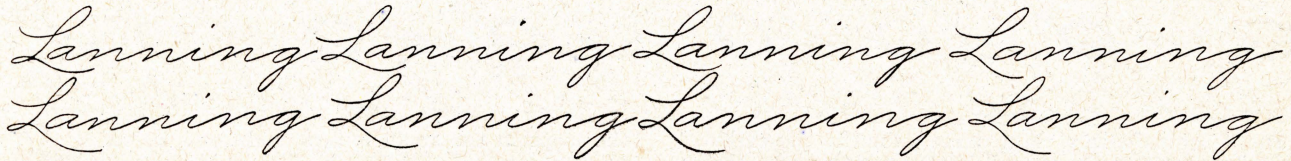
LESSON 100



Begin the L about half the height of the letter with a right curve joined to the capital stem principle. Make the long flat loop to rest on the base line and finish with a compound curve to the right under the base line. Be sure

to make the loop resting on the base line long and narrow rather than short and round. The tendency is to make the loop in the top too slanting. Count: 1, 2, 3, for each capital L and make 45 a minute.

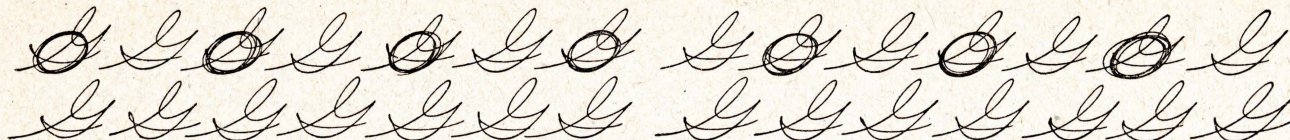
LESSON 101



These words should help to cultivate an easy, gliding movement. Can you make the small loop in a horizontal position on the base line? See that the little finger slides

freely to the right while the pen moves from letter to letter. Are you improving every effort? If not, why? Observe and compare frequently.

LESSON 102



Begin capital G the same as a small upper loop letter, but instead of coming to the base line, swing to the right with a curved stroke about half the height of the letter. Join this to the capital stem, forming a sharp angle and finish like capital S.

Use an easy, graceful and forceful movement. Study the letter before beginning to practice. It is only by critical comparison of your own work with the copy that you become conscious of your errors. Improvement comes mainly through our ability to observe keenly and compare critically. Count 4 and make 40 a minute.

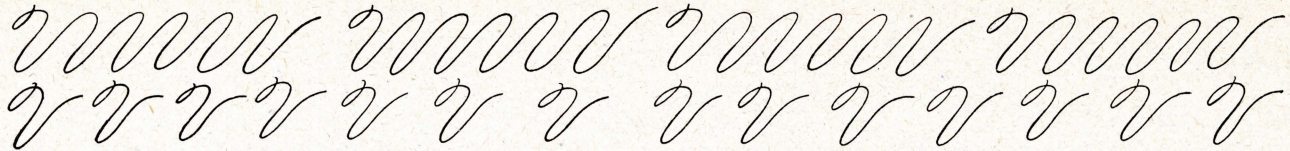
LESSON 103

Getting a little better day by day.
Getting a little better day by day.

Some improvement should be made during each lesson. That is the object of the instructions. Just how much improvement you will make each day depends largely upon the kind of effort put forth. This is a fine motto and it

works wondrously well in handwriting. Always cross the two t's with one straight stroke and write the sentence three times a minute.

LESSON 104



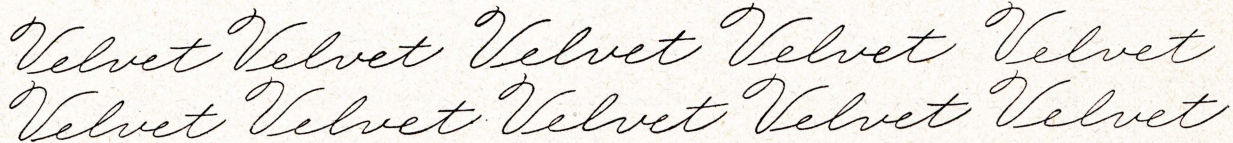
Watch position of body, hand and paper.

The V begins with the reverse oval principle, but instead of forming a sharp angle on the base line as in W, form a turn to the right, and finish with a compound curve

ending a trifle lower than the first part of the letter.

This exercise will help you to form the rounding turn on the base line. Count: 1, 2, 3, for each capital V and make 45 a minute.

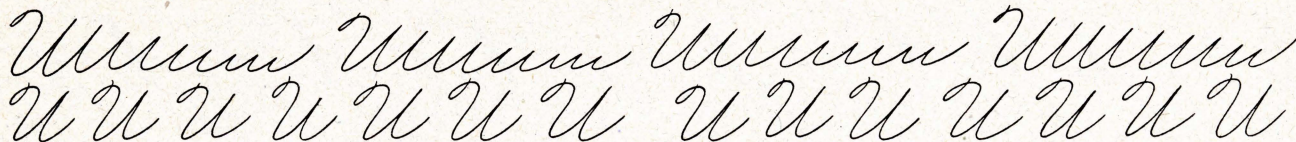
LESSON 105



Ease and strength of movement are two of the chief qualities which distinguish good business writing from the proverbial "school boy" hand. Does your writing have

these desirable qualities? See if you can write 15 words a minute. Velvet is a favorite word to write. See, therefore, if you can make all the lines smooth and light.

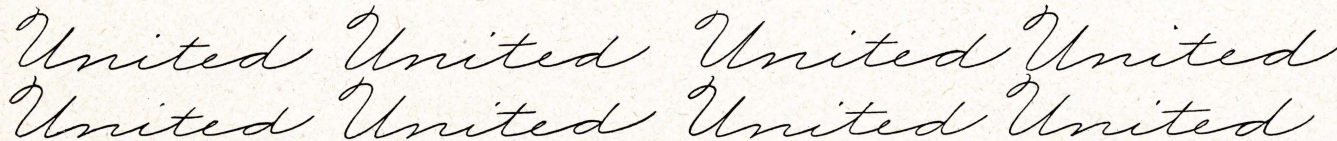
LESSON 106



The U is the same as V until the wide turn is made on the base line. The second part is nearly the height of the first and finishes like the capital A. Study the letter

carefully in order to get the mental picture. Count: 1, 2, 3 and make 45 a minute.

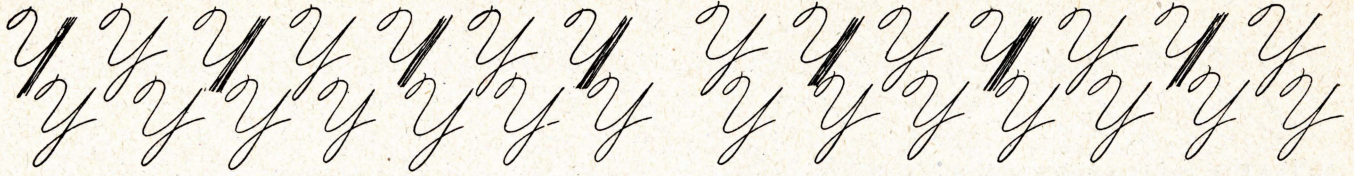
LESSON 107



Be sure to assume a healthful position of the body. Keep the sleeve loose so that the arm may move freely in any direction. Swing freely and confidently from one

word to another. See that your pen, ink and paper are in good writing condition. Remember that "Trifles make perfection but perfection is no trifle."

LESSON 108



The capital Y begins the same as the capital U and ends the same as the small y. The down strokes should be nearly straight and parallel.

In view of the fact that this letter is nearly two full

spaces tall, it will be necessary to use vigorous, forceful, push-pull movement to make it successfully. Count: 1, 2, 3, 4; 1, 2, 3, 4; etc. Make forty a minute.

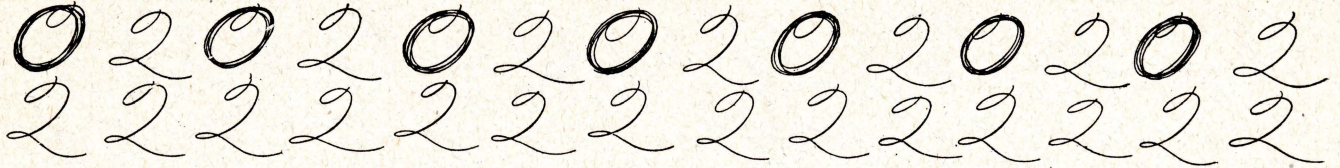
LESSON 109

You should practice exercises daily.
You should practice exercises daily.

Because you are getting along toward the advanced part of this work, do not neglect exercises. Words written with wide spacing between the letters furnish good material for practice. Very small writing with wide spac-

ing between letters should be given as exercises. If you feel that you are getting into a rut, time yourself with a watch. See if you can write this sentence three times in a minute.

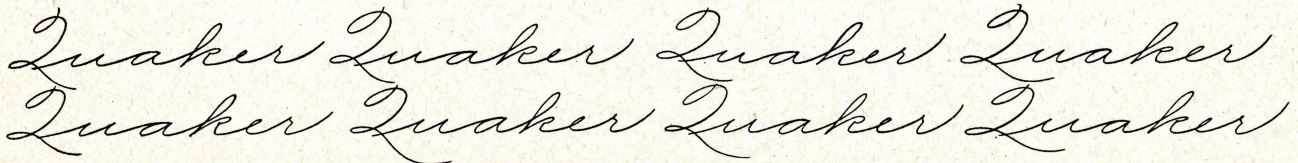
LESSON 110



The Q begins with the reverse oval principle and finishes with a long flat loop as found in the capital L. Compare the two letters. Make the loop on the base line long and narrow rather than straight and rounding. Count:

1, 2, 3; 1, 2, 3; etc., and write forty-five capitals a minute. Capitals Q and L are the only two letters with this long flat loop.

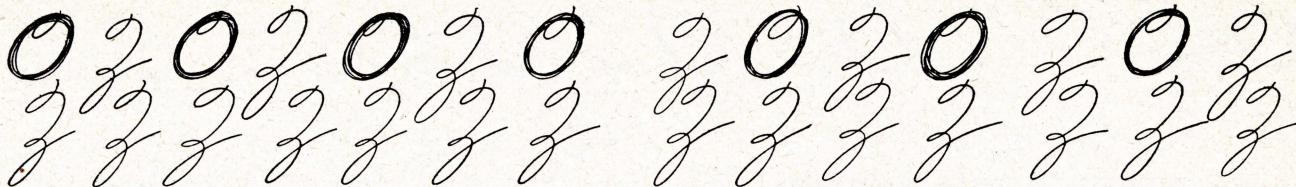
LESSON 111



One thing we must guard against is over-tensioning of the muscles. Relax the muscles as much as possible. Over-tensioning sometimes causes writer's cramp, there-

fore do not grip the penholder. Quaker is a good word on which to drill. Place the small u close to the capital and write the word 14 times in a minute.

LESSON 112



The capital Z begins precisely the same as Q and ends like the small z. The small loop in the middle of the capital should rest on the base line. Notice particularly the size and slant of this little loop. Observe also that the up stroke in the lower loop crosses on the base line and

not below it. Keep the down strokes fairly straight. Use a semi-rolling arm movement. Cultivate a light touch and ease of action. Remember that good handwriting is easy to read and easy to write. Count: 1, 2, 3; 1, 2, 3; etc., at the rate of 45 a minute.

LESSON 113

Zaner & Bloser Co., Columbus, Ohio.
Zaner & Bloser Co., Columbus, Ohio.

Writer's cramp is not a product of free arm movement, but of slow, cramped, finger action. Study this copy closely. Addresses require skill in spacing and arrange-

ment. After practicing this copy see if you can arrange your own name and address neatly and attractively.

LESSON 114



The above exercises will help develop skill in making both the capital and the small letters. Do not use finger movement and also avoid gripping the penholder. Keep the hand from falling over on the side. The tapering oval drills made both ways, direct and indirect, will be found helpful in gaining control of movement necessary for the small letters. The others lead more directly to the capital letters. Practice a line or two of these exercises each day until you can make them well with an easy arm movement.

Be sure to secure and maintain uniform slant in oval

and straight-line drills from one end of the exercise to the other, and from one side of the page to the other. The oval should be two-thirds as wide as high, and the up strokes should curve as much as the down strokes. The tops should be as rounding as the bottoms, and the ovals should be symmetrical.

In the third exercise, composed of compound curves, the crossing should be in the middle which will make both parts of equal size. This exercise will develop skill in making both upper and lower loops.

LESSON 115

*Always sit in a healthful position.
Be courteous to every one you meet.*

Always endeavor to keep the minimum letters the same in height and the extended letters the same in slant. See that all turns and angles are carefully made. Watch

length, curve and slant of initial and final strokes. Uniformity is essential. Use these sentences for movement drill, writing about three sentences a minute.

LESSON 116

*Commit a gem to memory every day.
Doing your level best always wins.*

Rounding turns and sharp angles help to make writing legible, provided each is in its right place. Watch the spacing between words as well as in words and your writing will be much neater. See if you can write the sen-

tence three times in a minute. Memorize the first sentence of this page and follow its command all through life.

LESSON 117

*Every life should have a purpose.
Fortune never smiles on the lazy.*

The legibility secured by drawing is not worth much because it is slow and tiresome, therefore be free and graceful in all of your movements. Practice the difficult

letters before writing the sentence. Fortune and purpose in life are closely related. Think it over!

LESSON 118

*Good writing is a recommendation.
He can who thinks he can. I can!*

When people apply for a position, other things being equal, the good penman gets the job. If the writing is neat, rapid-looking and legible, it indicates that the writer is painstaking, persevering and ought to make a desirable employee. If the writing was done with a slow, cramped movement and is illegible it will be decidedly

against the applicant.

A good handwriting is within the reach of all who are willing to follow a good course of instruction, and do the necessary amount of practicing. If you say **I can**, and **I will**, with determination, it will not be long until others will say, "See what a fine penman!"

LESSON 119

*Improve each succeeding effort. I
Just give the arm a good swing for J.*

Improvement follows every earnest, intelligent effort. You may not see it at the time, but it has been made in the brain, in the muscle or on the paper; mental, muscular or material. Right thinking creates right action,

and right action produces good writing.

Test your writing as to slant, size and spacing by using a good measuring scale. You will be encouraged by the progress you are making.

LESSON 120

*Kind words are the music of the world.
Learn more; then you can earn more.*

A good penman can always earn a good salary. It pays to master a good style of writing. In fact, it is said that a good handwriting is worth at least \$2,000.00 to its

possessor. Increase your capital by acquiring a neat, rapid handwriting while you have the opportunity.

LESSON 121

*Mother always makes our home happy.
No one is too poor to help others. N*

These sentences contain some rich material for reflection and at the same time they afford splendid drill for progress in writing. The eyes should be kept from 12 to

14 inches from the paper. Be sure to use correct speed. Remember that patience and perseverance are necessary in learning to write well.

LESSON 122

*One "today" is worth two "tomorrows".
Put thought into your daily practice.*

By doing your best today you will be prepared to do even better tomorrow. Keep the penholder pointing toward the right shoulder in order to insure correct position of the hand while writing. See that the elbow is well located just off the edge of the desk, and that the sleeve is loose. A tight sleeve prevents a free writing movement

by restricting the action of the writing muscles. In order to do good writing the mind must first think good writing. The hand cannot do that which the brain does not direct. Think clearly and intensely and the hand will follow as the brain dictates.

LESSON 123

*Quiet streams are often very deep. 2
Repetition is the secret of improvement.*

Repetition is necessary, but in order to progress we must not repeat our faults. Repeat the exercises, letters, words, sentences, and pages, but endeavor to make each effort better than the previous one. This is the secret of

improvement.

See that the body is erect and not twisted. Then, too, what about the hand, pen and paper? Frequently compare your position to the one given in the manual.

LESSON 124

*Straws show the way the wind blows.
Train your mind to act quickly.*

The mind must act quickly if you would write well and rapidly. Remember that quickness and quality are always essential in the business world. Cultivate quick thinking and quick acting, and the results will surprise you.

See that the arm rests on the big muscles in front of the elbow. Study the copies carefully and frequently. Get a clear conception of what you wish the writing machine to do and then by persistent effort compel it to perform as you direct.

LESSON 125

*Use your own reasoning power. U.
Velvet is a very smooth word to write.*

To avoid repeating your faults you must first learn what they are. This can best be done by learning to criticise your own work. A teacher can take a pupil only so far, and then his progress will depend upon his own ef-

forts. Learn to use your own reasoning power.

This is one of the best sentiments in the book. Follow this advice and you will make a place for yourself in the world.

LESSON 126

*Writing maketh an exact man. Bacon.
X is a capital having the sound of Z*

Interest and enthusiasm make work a pleasure. They
are also the secrets of acquiring good penmanship.
How about your position?
Is your back straight?
Are you bending at the hips?

Is your position such that you feel you can exercise
the greatest control consistent with freedom of move-
ment?

These sentences contain good thoughts.

LESSON 127

*Years often teach us more than books.
Zanerian College, Columbus, Ohio.*

Now that you are about to complete sentence writing,
you should be able to write neatly and legibly at the cor-
rect rate of speed. When you finish the book you may

be able to write twenty words a minute, or possibly more.
Cultivate a small, neat style for speed and for bookkeep-
ing purposes.

LESSON 128

A.B. Cainz B.C. Doan C.D. Ellvow
D.E. Findly E.F. Graff F.G. Hupp

Now we have reached signature writing. This is the kind of work that most pupils would rather practice at the beginning than the simpler forms; but unless they have mastered the simpler work previously presented, it

would not be worth while to attempt to master signatures. Follow the signature through with a dry pen while getting the mental picture. The middle letter is so named on account of the position it occupies in the signature.

LESSON 129

G.H. James H.I. Jones I.J. Kinje
J.K. Lamb K.L. Marcy L.M. Nurk

The spaces between the capitals should appear the same in width. A firm, strong, continuous movement is necessary to join the three capitals, but after control and confidence are secured it is not much more difficult to join them than it is to make them separately.

Good writing is the result of a combination of clear thinking and careful practice. Are you thinking clearly? Are you practicing carefully? Join the capitals with the same ease and freedom that you use in making them separately.

LESSON 130

M. N. Omer N. O. Pixley O. P. Quail
P. Q. Rinert I. R. Smith R. S. Towne

Accurate writing is too slow for business purposes. Free, forceful arm-movement writing is attractive on account of its speed and graceful lines. The production of good writing on paper is a matter of getting a clear men-

tal picture of the copy, followed by the proper practice of the copy. Try joining the first two, then the last two, and finally all three. Try to make the signatures look businesslike in strength and boldness.

LESSON 131

S. T. Ulmer T. U. Vigue U. V. Wood
V. W. Xines W. X. Young X. Y. Zone

If you find it difficult to join the capitals as here given, practice them for a time by uniting three of the same letter. Start with three A's, and go through the

alphabet.

This will help you to acquire the free-swinging movement necessary to produce strong signatures.

LESSON 132

L.R. Tucker S.M. Gains J.S. Ward
C.O. Willis R.H. Lane F.K. Lomes

Depend on the arm-movement swing to carry you through the signatures. Some teachers advocate a slight action of the fingers in making some of the loop letters but this is not absolutely necessary, neither is it objectionable.

Review exercises occasionally. Keep the capitals com-

pact to avoid a sprawling, scribbled appearance. Make them businesslike rather than fancy.

Spacing between letters should be uniform, and the capitals should be the same in height. Be careful about punctuation marks; they count for so much in business life.

LESSON 133

H.S. Nation C.D. Kintner W.J. Thorne
G.E. Wise M.A. Soorb B.R. Peer

Be careful about the use of pens, ink and paper. A workman is known by the condition of his tools. Care in one thing presupposes care in other things. He who

would write well must practice systematically, carefully, perseveringly and optimistically.

LESSON 134

E. W. Swanson F. O. Lund T. B. Gains
J. O. King O. M. Powell V. W. Unrest

If you have mastered the signatures in this book, you have laid the foundation for a good signature of your own. A good signature should be perfectly legible; it should be neat; and it should be attractive on account of

the ease and force with which it was written. The mastering of a good signature is worth while because it is written so many times during one's life and, like the face, it becomes an important matter in transactions. This is

LESSON 135

A. P. Zilmer J. B. Manz E. D. Janes
L. W. Kun A. T. Martin D. G. Hood

due to the individuality shown in handwriting, and more of it is shown in a signature than in almost anything else. Evolve a signature of your own, combining legibility and utility. The stranger must depend upon the legibility of the signature and since there is no rule for the spelling

of proper names, each letter should be unmistakably plain. The banker depends upon the individuality of the signature. Your signature should, therefore, be personal and characteristic.

APPLIED BUSINESS WRITING

The following pages of applied work present numerous commercial papers, including envelope superscriptions, salutations, complimentary close, receipt, check, commercial abbreviations, promissory note, draft, trade acceptance, indorsements, journal and ledger pages, cash receipts, cash payments, balance sheet and a business letter. Students will find this material just what they need for advanced penmanship practice. Master the work on each page as thoroughly as you mastered that on each preceding page.

*If used wisely I am one of the
most precious gifts to mankind.*

*If used unwisely I am one of
its greatest curses.*

I am Spare Time

ENVELOPE SUPERScription, SALUTATION, AND COMPLIMENTARY CLOSE

Mr. Kenneth J. Stillman
612 Euclid Avenue
Cleveland
Introducing Mr. Burns. Ohio.

Dear Sir
Gentlemen

Dear Mr. Wood

My dear Young

Yours very truly

Very truly yours

Very sincerely yours

Truly yours Yours truly

ENVELOPE SUPERScription AND COMPLIMENTARY CLOSE

Messrs. Gaines & Longwell
Hammond
Courtesy of Mr. Ream Ind.

Sincerely yours
Respectfully yours
Very respectfully yours
Yours respectfully

Cordially yours
Yours faithfully
Faithfully yours
Yours for good writing

RECEIPT

\$1000⁰⁰

Kenwood, Ga., Sept. 14, 19-

Received of James S. Hammond

One Thousand ————— Dollars,

partial payment of a note for Three
Thousand Six Hundred ——— Dollars,

said note bearing date of November
27, 19-. The amount paid today was
credited on the back of said note in
the presence of said Hammond.

Ivan O. Billman

CHECK AND BUSINESS ABBREVIATIONS

\$275 ⁸²/₁₀₀ Minneapolis, Minn., Sept. 5, 19-
National Bank of Commerce
 Pay to the order of Frank S. Underwood
 Two hundred seventy-five ⁸²/₁₀₀ ——— Dollars.
 No. 67 Geo. B. Thompson

Cash Mase. Exp. Dis. Int. Bal. Inv. Dr. Cr. O.K.
 C.O.D. Amt. Ins. Rec'd a/c % of @ \$ & Co.
 Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.

PROMISSORY NOTE

\$921⁰⁰

Columbus, Ohio, Jan. 20, 19-

Six months after date I promise
to pay to the order of Furham & Green
Nine Hundred & Twenty-one — Dollars
with interest at 6%. Payable at the
Windom Bank of Commerce —————
Value received.

No. 16 Due July 20, 19- Henry D. Williams.

DRAFT

\$529⁰⁰

Lansing, Mich., Dec. 4, 19-

Thirty days after date pay to the
order of Stephen McWilliams & Bro.,
Five Hundred Twenty-nine Dollars.
Value received and charge to account of
To P. H. Kinzelman.

Richmond, Utah.
No. 15. Due Jan. 3, 19-

} Janer & Young.
Per Ennis.

TRADE ACCEPTANCE

No. 7862

Chicago, Ill., Jan. 4, 19- \$329³⁰/₁₀₀

Sixty days after date pay to the order
of ourselves

Three Hundred Twenty-nine ³⁰/₁₀₀ — Dollars.

The obligation of the acceptor hereof arises
out of the purchase of goods from the drawer.
To Loomis & Co.

Pittsburgh, Pa.

Due March 4, 19-

Brown & Town Co.
By D. W. Sherman.

INDORSEMENTS

James S. Main

Pay to the order of
J. B. Smith
E. D. Kromer

May 4, 19-received
on the within note
(\$10⁰⁰) Ten Dollars.

Without recourse
to me pay to the
order of
S. M. Good
J. B. Smith

Pay to J. F. Lane
only.
S. M. Good

Pay Garfield
National Bank
for collection
for my account.
S. M. Good

Rec'd payment
in full June 3, 19-
Garfield Nat'l Bank.

JOURNAL PAGE

| Journal - King Grocery Co. | | | | |
|----------------------------|-------------|-------------------|--------|--------|
| 19- | | | | |
| Sept. 1 | Mdse. | 130 doz. Hawaiian | 314 60 | |
| | J. B. Wood | Pineapples | | 314 60 |
| 3 | St. Gains | 122 cartons M. O. | 183 - | |
| | Mdse. | Rolled Oats | | 183 0 |
| 5 | A. R. Smith | 197 lbs. Velvet | 88 65 | |
| | Mdse. | A Coffee | | 88 65 |
| 8 | Mdse. | 45 cases Don's | 594 - | |
| | O. M. See | Sliced Bacon | | 594 - |

LEDGER PAGE

Merchandise

| | | | | | | | |
|-----|----|-----------------|-------------------|-----|----|---------------------|--------------------------|
| 19- | | | | 19- | | | |
| Nov | 1 | Inventory | 548 56 | Nov | 4 | Sold on account | 58 74 |
| | 5 | Bought on a/c | 364 80 | | 6 | Cash sales for week | 232 87 |
| | 8 | Allowance | 7 20 | | 10 | Shortage | 4 40 |
| | 10 | Paid freight | 3 41 | | 12 | Goods donated | 23 50 |
| | 15 | Bought for cash | 278 29 1202 26 | | 14 | Cash sales for week | 316 22 |
| | 31 | Loss & Gain | 197 66 | | 31 | Inventory | 764 19 <u>1399 92</u> |
| | | | 1399 92 | | | | <u>1399 92</u> |
| Dec | 1 | Inventory | 764 19 | | | | |

CASH BOOK

Cash Receipts

| | | | | | | | | |
|------|----|---|--------------------|----------------|-----|----|------|----|
| Oct. | 1 | 2 | A. H. King Capital | Investment | 800 | — | | |
| | 8 | 3 | Sales | Cash sales | 26 | 40 | | |
| | 12 | 6 | J. B. Farnor | On account | 73 | — | | |
| | 15 | 4 | Ewing & Lamb | In full | 89 | 50 | | |
| | 17 | 2 | James Wood & Co. | On account | 100 | — | | |
| | 29 | 3 | Sales | Cash sales | 87 | 32 | | |
| | | | | | 11 | 76 | 22 | |
| | 31 | 3 | Cash Dr. | Total receipts | | | 1176 | 22 |
| Nov | 1 | | Balance | On hand | | | 328 | 31 |

CASH BOOK

Cash Payments

| Date | | Description | | | | |
|------|----|-------------|------------------|-----|----|---------|
| 19- | | | | | | |
| Oct. | 1 | Expense | Rent for Sept. | 75 | - | |
| | 5 | D. W. Smith | In full of acct. | 347 | 28 | |
| | 9 | Purchases | Cash purchases | 294 | 63 | |
| | 16 | A. J. Koomb | To apply on ac | 45 | - | |
| | 17 | U. G. Crum | Salary to 10, 15 | 86 | | |
| | | | | 847 | 91 | |
| | 31 | Cash Cr. | Total payments | | | 847 91 |
| | | Balance | | | | 328 31 |
| | | | | | | 1176 22 |

BALANCE SHEET

| Balance Sheet, Dec. 31, 19-J. W. Stein & Co. | | | | | |
|--|------|----|-------------------------|------|----|
| Current Assets | | | Current Liabilities | | |
| Cash | 159 | 63 | Erwin & Hand | 186 | 41 |
| D. Z. Williams | 41 | 26 | King & Newjohn | 203 | 96 |
| U. L. Manley | 17 | 40 | Ottmer & Renig | 346 | 37 |
| T. L. Jennings | 829 | 54 | Adams & Mann | 28 | 74 |
| Vance & Queen | 38 | 25 | Total Current Liab. | 765 | 48 |
| Mdse. Inv. 12, 31 | 672 | 39 | J. W. Stein, Pres. Cap. | 992 | 99 |
| Total Cur. Assets | 1758 | 47 | Total Liab. & Cap. | 1758 | 47 |

PARAGRAPHS

Good business writing is that style which can be written with ease and rapidity, and which can be read with little effort.

A healthful writing position is one of the four chief essentials of good writing; the others being form, movement and speed.

The writing of paragraphs and pages should be given close attention, for such writing is the final test of your handwriting. The teacher or pupil should select paragraphs, business letters, memory gems and other material to be written in addition to that presented in this book. It is a good plan to have

the teacher or someone else dictate matter to be written, as the shorthand teacher dictates to his class, to encourage free-flowing movement and speed. That which is written from dictation will more nearly represent the pupil's real writing. Try it.

BUSINESS LETTER

Write city, state, and date here.

*The Zaner-Bloser Co.,
Columbus, Ohio.*

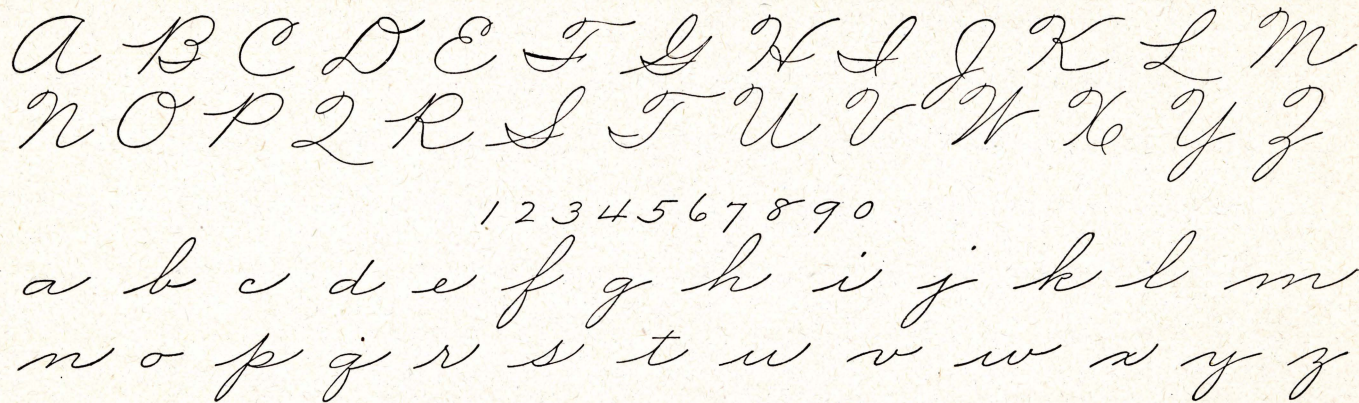
*Gentlemen:- This is a specimen of my
writing after completing the work in
Z. & B. Manual 96, and which is submit-
ted with the hope of obtaining a High
or Business School Certificate.*

Sincerely yours,
Sign your name.

In sending work to The Zaner & Bloser Co., to be examined for the High or Business School Certificate, write the above in your best hand and also include a set of capitals, small letters and figures, arranged like those on the back cover page of this book. Also give the name of the school you are attending. On receipt we will report whether or not the work merits the certificate.

THE ZANER-BLOSER COMPANY, Columbus, Ohio.

LETTER FORMS



These letter forms should be referred to frequently. They should be used by students for comparison in checking their own work for mistakes. These letter forms are all very widely used both in business and in school. They contain no peculiarities and are forms which have been evolved by the requirements of long usage. They combine the essentials of legibility and rapidity, they are simple, easy to acquire and easy to execute. Study them carefully and often.

Divide space between blue lines into three equal spaces and rule pencil lines as suggested by dots. Use a coarse-pointed pen. Watch slant and spacing. Aim to secure uniform width of stroke and letter. Be careful and sure as well as rapid.

Simple, Practical, Rapid Single-Stroke Lettering
ABCDEFGHIJKLMNOPQRSTUVWXYZ & CAPITAL FORMS
abcdefghijklmnopqrstuvwxyz - 1234567890 Mr. Mrs. Jr. Sr.
For Parcel-Marking, Map-Lettering, Mechanical Drawings, In-
dexing, Labels, Titles, Tickets, Cataloging, Public Documents, Etc.

This alphabet is the draftsman's favorite because it is very legible, script-like in construction, easy, and rapid. Most of the small letters may be made without lifting the pen if desired; or, if preferred, the pen may be lifted after each stroke. Keep the slant uniform and the spacing regular. Be careful to rule the pencil head-

lines accurately; divide the space between the blue lines into three equal spaces. See clearly what to do and the hand will soon acquire the skill to produce it. Sureness rather than swiftness, strength rather than delicacy, and plainness are the essentials.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n
o p q r r s t t u v w x y z